

॥ श्रीः ॥

॥ कौकिलसन्देशः ॥

(नृसिंह कृतः)

ते
काचिद्वयसि तनुणे सत्यतो च बाल्ये
कासं कासे प्राविशति मनः पञ्चभिः किञ्च बाणैः।
कान्तं स्वान्तःकरणसदृशं सन्ततं
करुणामिव शत कामरामाभिरामा ॥१॥
उद्यानोर्वीम भजदाभितः शास्त्रिणां स्वागुणोड -
क्रोडक्रोडत्स्वस्वामुखरितक्षमान्तरिक्षान्तराळम्,
कच्छ सारिणीकण्ठदधु -
स्रोतःशीतप्रसरत्पुलसीसूजजालालवाला ॥ २.
तीरेतीरे त्रिदिवसदृशास्तनत्राग्रहाराः
कळसोदारकेदारभागा ॥
नानातन्त्रस्फुटपरिचयानादित्प्रहृषोषा (३)
विद्वांसः सन्त्यमितमहसो वैदिकक्रीसमुद्धा ॥ ३

नियतैरुज्ज्वलैरग्निहोत्रै-

रग्निहोमैर्धृतकृतहविर्गन्धसन्तन्यमानैः।
तत्तद्दृष्ट्वास्तपसि नियतास्तपसा एव तेऽमी

सुभयतो बाहुजया महान्तः॥ ४

दौत्यं कृत्यं दयित्वावेचये दक्षिणं दृष्टिरभ्यं
त्रोक्ता व्यस्वरसरस्वन्माधुरीसाधुरीतिम्।
का त जमि

द्यालोच्ये दनकदन्ताचिन्तादार्ढ्यं न लेभे॥ ५

कार्यं क्षिप्रं सार्थकं कर्तुमर्हं
स्वीये कार्ये साति च सम

प्रकरणाविदं पण्डितं सन्यसिन्नं

विज्ञातारं विद्वाद्मुचितात् सामपूर्वानुपायान्॥ ६
दूतं प्रीतं कथमुपलभयेष्ट

नीता ननु हनुमता धीमता रामरामा।

कृष्णः साक्षाज्जगदीधिपतिः कस्यचित्पाण्डुसूनुः

दूतोभूतो य इह चतुरो

इत्येवं सा व्यसन्नजलधौ वातमुन्नेव नौका

हयसौधैरिव पारिभूता कुञ्जरी खञ्जरीतिः॥

दिष्टयायातं दयितविरह

रभ्यं दृष्टेष्टुकुलैककुले शून्यलोके लुलोके॥ ७

हंसो भैरवा नळसघटयद्यः पुरा नाथ दृष्टं

समये लोके

वाहनेन।

वृक्षुर्वेदाधीनं भगवतो वंशजो मे स न स्यात्

सारथ्यं स जिभुवनपातिः पाण्डवस्याकरोत् किम् ॥९॥

नानर्हन्ते नवजलधरे गर्जिते निर्जनेऽस्मिन्

केकालापं कुतुकभीरताः कौमलं कीर्तयन्तः॥

गच्छन्तस्ते सह सहचरैः पृच्छापिच्छात्पत्रैः

नेत्रानन्दं विदधाति तदां निश्चलं नीलकण्ठाः ॥१०॥

सन्दं सन्दं प्रविधाति सही मन्म^{था}धराति सूजो -

वाहं व्यूहं क्षितिमिव वाते वादिदानां प्रवाहे।

अप्येतसस्मिन्नभिनिविधाते न ह्यदूरे मयूरे

दौत्यं नाहः कलायुनुमयं षण्मुखः संमुखश्चेत् ॥११॥

वाहो यन्तुः किल परवक्षो सोऽपि यन्ता कुमारः

नासा चोग्रो भवति स पिता किञ्च शूली कपाली।

सार्गे सार्गे क्षितिषु परितः स्थापयित्वा मयूरेण

पादान्^{नूत} ज्ञानिनि च क्षिप्रिवयस्तारतम्यान् रूपान् ॥१२॥

सर्वान्^{नूत} व्यासुपलपलकैरङ्कितान् गन्तुमुध्वं

कुलान्^{नूत} नृपान् क्षितिभूत इमे कल्पयामासुरत्यान्।

दूतान्^{नूत} जैतादृशकृष्णदृशा दुर्बला मे बलाय

तुः पुनरापि मम प्रत्युतानेकबायाम् ॥ १३ ॥

उक्तं युक्तं पुनरनुवदे ~~अत्र~~ इन्द्राद्गोति कीरः

भोतुणां च भवणयुगलभा ० यक्ष ० द प्रयोगः ॥

रूपं चक्षुः प्रियमाय वहेत् मास्तु दुःखः ^स यस्मात्

नैवायास्येत् पुनरपि नृपद्वारिणीडे निबद्धः ॥ १४.

संधौता स्यात् कथमेव वक्ता सोऽसुरो भासुरोऽयं

सान्धितुं प्राग्यघटयदसौ साधवं धार्तराष्ट्रः ॥

आहारोऽल्पः सकलपुपयः पङ्क्तिरे पल्लवे स्यात्

को वा दृष्ट्वा कथयति वक्ता स्यात् ^अ पिनासाभिरुप्यम् ॥ १५

अग्रे भाभायहह भवावान् योमवत्सो गान्मान्

चक्षुः पृच्छच्छद द्वाफिश्चिश्चान्दसं यच्छरीरम् ॥

प्रातःकाले फलमभिमत्तं प्राणिनो यस्य दृष्ट्या

संपद्यन्ते सपीद सुतरां सूरवारे विक्षेपात् ॥ १६.

कीर्त्तिर्घातो निपतति दिवः किं ^{स्वि} दीर्क् किमर्कः

किं वा कार्तस्वरगिरिरिति स्वैरमुपेक्ष्यमाणः ॥

अस्मिद्व्याहरति नियत^(१)युतिहा तात हास्वे

दुल्लाप्याकुलभयभराक्रान्ताभिल्लकुलोऽव्यात् ॥ १७

येना^कस्माद नियतचलन्मूढवक्त्रातिचारं

गोर्वाणालौ ग्रहकुलमतिप्रागवादि भैदैः ॥

कृष्ण विक्वव्यवहृति कृते सापि लुप्ता व्यवस्था

प्रायोलीलारभसगतयः शर्म मे निर्मिमीरन् ॥ १८.

क्षीरोदन्वत्प्रभव

विष्णुना कृष्णानाम्ना

पिच्छाकृत्यो घटत सुहृदो यत्प्रदिष्टः किरीटः।

वीरो वैरोचननिक्षरकिणोदगान्निर्घातसारा

पायात् पायात् सुदरिपुचमूमाहनो वाहकेन्द्रः॥१९॥

रक्षोयुद्धे दक्षारथसूतौ नामपाक्षेत्त बद्धौ

निक्नेष्टौ स्तो निशिचरगणे निस्तुलं मोदमाने,

मध्ये लङ्कां जलधिपयसा सान्द्रवेलं सुवेलं

कूले ^{नी} विले कलुषहृदये कृषिताक्षे गवाक्षे ॥ २०

मन्दे मैन्दे गजगवययोः सस्तयो हस्तयोर्वा

सुग्रीवेऽग्रे न सति समरेऽप्यङ्गदेऽप्यङ्गदेन।

दूरे धीरे ननु हनुमति स्तम्भिते वानरौघे

रक्षासंधे कृतजयरवे रामसैन्येऽतिदैव्ये ॥ २१

मध्ये रङ्गं ह्यजनि विनतानन्दनो नन्दनोऽसौ

क्षौरैः संक्रन्दनारिपुकुलाक्रन्दनस्यन्दनेन्द्रः।

पिलिष्यतीतास्तनन्तटपटीरांक्षसौरभ्यक्षेप-

प्रत्युद्यद्गोर्ध्वहृदपरिरम्भसंभ्रान्तमानः॥ २२

प्रायान्मायामनुजतनुजं सानुजं ननुकामः

रामं लङ्कापुरि पुनरनुशाप्य हृष्टैः पुवङ्गैः।

तन्नाहक्षासितमहिमभिर्मानितो वैजतेयः

दौत्यं कर्तुं कथमिव हरेरौपवाह्यो मम स्यात् ॥ २३

हन्तयेसिञ्चाये विष धरन् हा भुजङ्गोद्विजिह्वान्
सुराभिरुपवीरुद्रपूर्णाभिलाषे ।

भोगिद्वेषो न भवति यदि स्यादयं कार्यकर्ता

कुर्यात् काम्यं सम कथमियं वान्दसैकस्वरूपः॥ २४

तस्मादस्मादृशि परहतः प्रीयते स्त्रीजने चेत्

प्रायः सिध्येत् फलसाभिसानं प्रत्युतासीद्विमितम् ।

आस्तामेतच्छुकापिकवकेष्वेकमेका कथं स्यात्

वक्तुं पुच्छेत् स यदि कुशलं क्षेममेतन्मम स्यात्॥ २५.

इत्येवं तदुज्ज्वलं चिरं चिन्तयन्त्याममुष्या -

मेको लोकोत्तरपरहतः रूपमापादयुडम् ।

दर्शं दर्शं दिव इव भुवं देवता वा गता वा

तारा वा रा

मञ्जरी कुञ्जरी वा॥ २६.

भीर्वा ह्रीर्वा सतिरुत्तमृतिः किं सतिर्वा क्षितिर्वा

किं वा कीर्तिः किम् साहस्यार्णः किं नृ सिद्धिः किम् मुक्तिः

यद्वा दावज्ज्वलनवनिता सूर्य भाया किमेको -

वासा वासावयव इति या साऽप्यसा वा रसा वा॥ २७

सोता याता विपिनरुचिरा किं नृ वा सारदारा

वाचां देवी किमुत कविता किं सरस्वत्यपत्यम् ।

इत्यालोच्य प्रकृतसमयप्रक्रियां चानुरूपं

प्रष्टुं पूर्वं प्रणयमधुरं कोकिलो वाचमुचे॥ २८

का वं कान्ते कथय विजयं काज्जं प्राविशः किं
 बाला चैका कुमुदगहने कौमुदी कौमुदीव,
 प्राप्तापुत्रादु युगवदन्नाभोजनी राजहंसीखी
 वाचां देवी विहरासि विना किं त्रयीभिः साध्याभिः ॥ ३०
 इत्यशेषे परिमळमिळपुष्पनिष्पन्ना^{श्वा} तल्पे
 तल्पेऽनल्पे सुससमतनो^{श्वा} नुकूले दुकूले ।
 आस्थानव्यं नवीकसलयान्निर्विशेषं वदन्ते
 तत्तादृशं क्षणमपि चरेत् किं वरण्यं क्षारण्यम् ॥ ३०
 क्षेत्रं गोत्रं किमीति मज्जै स्तोत्रपात्रं च गात्रं
 नेत्रं श्रोत्रं स्पृशति भवति वक्तृसात्रेयमित्रम् ।
 जैत्रं चास्त्रं कुरुमधनुषः किं नु वा क्षेत्रतोत्रं
 चित्रं चित्रं युवजनमनोदात्रमत्रातिमात्रम् ॥ ३१
 तारुण्यं ते तनुमनुगतं तज्ज्व लावण्यपूर्णं
 कारुण्यं तु त्रयि किमपि नेत्येवमेव प्रतीमः ।
 येनारण्ये सरुतरुगुरौ दुरुसरण्यां धारण्यां
 सधये सा वं चरासि विजहत्पुण्यकारण्यकानाम् ॥ ३२
 बाले फाले विहिततिलकव्याजलोलम्बशावः
 मुक्ता माल्यासवमपि ततः तदुरन्विलयेवेत्य,
 पातुं प्राप्ते सधूरस^{ञ्ज} न्नासिकाचस्यकं ते
 दर्शं दर्शं तदन्तु विमना निश्चलस्तत्र सोऽभूत् ॥ ३३

सीमास्मान्नाविव नयनयोरथ सुभ्रु भ्रुवौ ते
 विष्वक्साक्षा स किमकलयद्दीर्घदर्शी व नो चेत्
 विश्रान्तं तद्वत्तनुं यथा कर्णपर्यन्तमेवं
 निष्प्रयुहं नयनयुगलं स्वैरमूर्ध्वं च गच्छेत् ॥ ३४ ॥
 तावण्याब्धौ गुणलहरीभिर्लक्ष्यते कान्तिलक्ष्मीः
 कम्बुः शोभाकृतिरुदभवत् कल्पकः पञ्चक्षाखः
 औदार्यश्रीरजनि सुरभिर्वत्ताविम्बं हिमांशुः
 चक्षुर्मीनोऽप्यधरसमृतं तवकीर्णे विभाति ॥ ३५ ॥
 क्लेन्दुं ते श्रितुं मनसा नाभिवत्सीकरन्धात्
 रात्रं रोमावलिमुपगतं प्राप्समाकाशमध्यम्
 रोद्धुं युक्तौ पृथुकुचयुगप्राच्यपाङ्चाक्षौ लौ
 इत्यारुणातुं किमथ नयने जगन्तुः कर्णदेवता ॥ ३६ ॥
 कल्हारे वा कनकक्षोरदुल्लोलोलोपले वा
 काळिन्दीये तरलतरले किं ध्वजौ वा स्मरस्य
 भृङ्गालीढे किमु सरसिजे पञ्चबाणस्य बाणौ
 किं वा नेत्रे सुतनु वहनः प्रेमपूर्णान् कटाक्षान् ॥ ३७ ॥
 मध्ये बाहोर्मधुरमपयः पूर्णसौवर्णकुंभौ
 मुद्राकृत्य स्तनयुगमधौ चूचुकाभ्यां जनुभ्याम्
 प्रच्छाद्याति प्रबलवसनैः कज्जुकेदारस्यसीमौ
 कस्मै पुंसे सुरतनुचिरप्रेयसे पूर्णकुम्भौ ॥ ३८ ॥

अब्जं सत् तव कुचयुगं चूचकच्छद्मभुङ्क्षौ
 पानुं प्राप्नो मधु सुखाविधोः सुस्मितैश्चन्द्रहासैः।
 ह्रासाभावात् स्थिरतरसुभौ भोक्तृकासावभूता -
 साक्रान्तौ च व्यपगतपयःप्रेप्सु यूथप्रवेक्षौ ॥ ३९

वर्षदूर्घसमयाविसरत्कृष्णकादम्बिनीनि।
 पाणिद्वन्द्वं प्रथमसाविधान्निष्ठसिद्धेरपूया
 पादाभोजं किमु नस्वमिषाद्राजहंसाः कुटुम्बैः ॥ ४०
 धन्ये मन्येसाह शिखरिणौ तावकोनाबुरोजौ
 मुक्ताहारैरदाहृततलौ क्षारविभिर्विद्रुमैश्च।
 मान्यावन्त्यैरापि सुकृतिभिश्चन्दनच्छन्दैश्चौ
 किं न स्वाद्यं सुलभसमृतं तत्र वक्तासुधांशौ ॥ ४१
 व्यक्ते जगदिवसाविकले पुष्कले निष्कलङ्के
 काप्यक्षिणे स्मितकुवलये स^{त्}थास्थित्यभावात्।
 पौरस्त्येणास्मितमुखमयगलौ सहस्रो स्थितेऽपि
 ग्राहल्लोका दक्षशतकरं द्वादशात्मजमर्कम् ॥ ४२
 हृद्यं यद्यफलसाभिसतं सिद्धमित्येव मन्ये
 यस्मादस्मादक्षमापि सखे कोकिलव्याकुलान्तरम्।
 दीर्घं कालं परिचितमिव स्वं जने रञ्जयन् सा
 प्रेमा लोकैः प्रणयमधुरैः पर्यपृच्छः सखेलम् ॥ ४३

सिद्धयेदिष्टं प्रियसख मम त्वं सहायो यदि स्याः

संजातं मे करगतमेव प्रायशः प्रस्तुतं स्यात् ।

प्रादुर्भूतं वपुषि तु यदा यौवने मे तदादि

प्राणान् बाणैस्तुदति निहितैः पुञ्चाभिः पुष्पधन्वा ॥ ४४

सञ्जाता स्त्री यदि परवती कस्याचित् पुंस्त्वभाजः

कन्या धन्या परिणयति सा याऽनुरूपं पुमांसम् ।

तत्तादृशं प्रियतममहं कामये साययोमा

श्रीशं वीशं हरिमेव शची रोहिणी वाऽमृताक्षम् ॥ ४५

नेहे सोढात् प्रियसख सुखं नानुकूलं दुकूलं

नालंकारं नवस्तु निचयं नापि भूषाविशेषान् ।

सायंप्रातः प्रियसख मन्नाक् स्त्रीजनोऽपेक्षते तत्

नारीणां यत्स्वसमनियतं भूषणं भर्तृरूपम् ॥ ४६

इति कोकिलसन्देशो

प्रथमस्तवकः ॥

पुत्रीयन्ती ननु चिरदेनात् भारती पद्मयोनेः

सालंकारां रसिकजन्तुसमजसा रञ्जयन्तीम् ।

कन्यामन्यादृशगुणवती कल्पयामास काञ्चित्

कान्तिं सूर्तामेव कवीयतुः कल्पना कामधेनुम् ॥ १

प्रख्यातां तां कविपरिषदां बुद्धिमूलासयन्ती

शृङ्गारादीनापि नवरसान् शोभयन्ती भुभंयन् ।

^आप्रख्याता या जगति कविता ज्ञातपूर्वा व्यापि

व्यस्मार्षीः किं शृणु पिकसखे साहमेवेत्येवेहि ॥ २

लीलालोलां पिक वयासि मां शोभावे शोभनाङ्गीं

जन्मागारादवन्निमन्ययार्हि वन्मीकजन्मा ।

आसीद्गामायणमिति तदाद्यादिकाव्यं तदार्थं

वृत्तं चन्दोगणमिति पुनः पादचन्द्रमणौ ॥ ३

पाराक्षर्यः पुनरकथयत् पञ्चमस्मायसारं

तत्त्वव्यक्त्यावकृतं जनकः तस्य विष्णोः पुराणम् ।

सूनुः (०) श्रीभागवतमपि स द्वादशास्कन्धमाहः

स्कान्दं नाम्ना विषयमृषयस्नामसा राजसं य ॥ ४

आस्तामेतत् किमुत बहुना श्रीहयग्रीवमूर्तिः
 विशान्नात्मा पिक विजयते कां भवी या च मूर्तिः।
 दाक्षिण्येन स्फुरति भुवने या च सारस्वती वा
 साऽसौ सर्वा सम परवती या च वैष्णवसिक्ता वा॥ ६
 बाला लीलारसमनुभवन्त्यस्मि गुण्यं प्रगुण्यं
 तिष्ठन्ती च प्रथमव्यासि स्वरमेवैष्टगोष्ठ्याम्।
 इत्यालोच्य प्रियसख पिता छान्दसोऽजो निरर्थे
 सर्गे कर्मण्याखिलजगतां जगत्कृत्ः समिन्द्ये॥ ६.
 अग्रे स्तथा जडमसृजत् त्रिधापि केनाप्यपेयं
 फेनैर्मौनैरापि जडनिधिं नादयादस्मद्वत्॥
 मुक्तारत्नादिकमसुलभं विस्तरं दुस्तरं भो
 तुङ्गैर्भङ्गैरावितरणिक हीनं न दीनम्॥ ७
 ग्रावण्युहैर्महाभिरुहैः कण्टकैश्चाटवीभिः
 गुल्मैर्वन्धावलिभिरचलैः कर्कशां ककिराभिः।
 पृथ्वीं चाजः स किल ससृजे नामकाम्यादजानां
 कण्ठकण्ठ व्यतनुत पयो लेखाहीनौ स्तनौ किम्॥ ८
 भर्तारं मे पतिमनुगुणं बालिशायारससर्ज
 व्यस्मार्षोद्वा किमेति तस्मिन् प्रसुप्तोऽसि बाला।
 प्रष्टव्यः स्यात् कथमेव जगत्सृष्टिषु भद्रधानः
 वाक्ते प्रत्युत्तरमापि चतुर्वेदपाठीनवल्गैः॥ ९

स्वच्छन्देन प्रययानि विधौ सर्गकर्मोन्मथास्मिन्
 क्षुब्धे रुद्धे जगदसमये स्वच्छया संजिहीषौ,
 स्वर्गे वर्गेः सह सुमनसां स्वामिनि स्वैरभावे
 दिक्पालानामापि पारिषदे स्वस्वकृतेष्वसह्यम् ॥ २०
 कालेकाले कचन जलदाः नैव किञ्चिद्वर्षः
 क्षोणी कृष्णा कळसाविधुरा तन्नुहीनैव तन्वी,
 राक्षी राक्षां न खलु जनतां रञ्जयामास किञ्चित्
 जागतीयं जडैरपिठरीपूतये जायमाना ॥ २१.
 क्षोणी देवाः क्षुभितहृदयाः केवलं कर्महीना

धासहासात् सलिलाविरहात् गोकुलं व्याकुलं स्यात्,
 शुष्का ^{नयो} ~~नयो~~ मरुतापि सरः प्राप्तश्चोके च लोके
 नोके विष्णो विमृशति विधेर्जाड्यमूलं समस्तम् ॥
 स्तब्धं हृष्टश्रुतिपरिषदे प्राड्मधुं सस्यमूर्ध्ना
 ह्रवा ह्रवा श्रुतिमपि ततः हंस्यमूर्ध्ना पदेष्टा,
 क्षन्तुं मन्तुं द्युममतिना कैटभारातिना तत्
 पटुं प्रेप्सुस्तदधिकृतये न स्मृतः किं हनुमान् ॥ २३.
 भाट्टिकोणः भरतौ भार्गवो भारवीयो
 माघचोरो मधुरमदनौ काळसेधो मयूरः।
 भिक्षुः भूतिर्भवपदयुतो बिल्हणः काळिदासः
 भीमो भट्टो भुवन्माहेतो भोजराजो रराज ॥ २४

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४.

अन्ये मान्या मधुरकवयो भूरयः सूरयो मां
 पृथ्यान्ति स्म प्रथमवयासि प्राक्तना बुद्धिमन्तः।
 पाव्याह्याभ्य प्राथितयधसः पौर्विकप्रक्रियाभिः
 भूरिस्नेहात् पृथुरापि ते ते मया सन् कवीन्द्राः॥१६॥
 वेदव्यासश्रुतिषु कणभुक्ककक्षो तर्कशास्त्रे
 काव्ये दोषो निवासमकुलीतन्त्रे सर्वस्वतन्त्राः।
 आपस्तम्बो यमानियमयोस्सखनिष्ठा वसिष्ठो
 वात्स्यश्रीमान् भुवि विजयते कृष्णसूरिर्गुरुर्गुरुः॥१७॥
 तार्त्तरीयिकं व्यपगतमृणं तादृशः कृष्णसूरः
 येन प्रज्ञा सरासिजवनी बालसूर्योदयस्य।
 सौख्यं प्रायः प्रियसख तव भोजयोर्योर्नोर्गोर्वा
 नातिथ्यं किञ्च भजत महान् श्रीनृसिंहः कवीन्द्रः॥
 कौमारो वा वयासि पिकु मे दोक्षवे वाऽथ बाल्ये
 विख्यातैस्तैः कविभिरस्त्रिलैः काव्ये दास्तादिमूल्यैः।
 किञ्चाचार्यैरापि च समयस्थापनायावत्तीर्णैः

हृद्यं यद्यस्सुखमनुगतं सर्वमज्ञान्व भूवम्॥ १८

मासालोक्य कचन समये सानिनीं तातपादः

पुष्टां स्वेन प्रियमनुगुणं चिन्तयामास मे सः।

४. श्रीमान् धीमान् जगति वसुमान् बुद्धिमान् बुद्धिमान् वा
 को वा जावामिति च गुणवान् रूपवानस्ति विद्वान्॥ १९॥

रामः श्रीमान् हि पारिणयेदेकपत्नीव्रतवान्
 कृष्णं तृष्णां कचिदपि न मे षोडशस्त्रीसहस्रे ।
 इन्द्रो नार्हत्यापि सूरपातेः गोत्राभित्वादथोगः
 रुद्रः क्षुद्रः पिकविषमदृष्टमास्तु शूली कपाली ॥ २०
 नागो भोगो दक्षक्षानमुखे क्षीरसारं समुद्रे
 चोरे जारे सानि खगारथे पूरुषेऽस्मिन् पुराणे ।
 गोपालेऽपि कचन् पूरुषे दौत्यकुलं चौरिणौ
 विष्णौ तृष्णां कथमिव भजेत् बालिका तादृशेऽसौ ॥ २१
 धमाते यस्मिन् सुरारिपुकुलं तस्मास्ते समस्तं
 ध्वस्तं चान्तर्बहिरपि तमोज्योतिषा यस्य तं तत् ।
 द्वारं चक्रं वहति करयोर्यस्त सृष्ट्वाष्टमण्डं
 दण्डं वेष्टुं कणालि वदन्ते धमाते यः पाज्यजन्यम् ॥ २२
 यः क्षोभूभ्यां वसति परमे व्योम्नि निर्दोषगन्धैः
 नित्यैर्मुक्तैरापि सवयसैः क्षौषशोषाशनाद्यैः ।
 सोऽयं गोपीकटुकुवचनेन्धानमन्धानघोषे
 घोषेघोषे चुरति च पयो गोपबालैः स्वयुधैः ॥ २३
 १. सेवां लीळासापि च कमलां प्रास्य गोपीं विरूपी -
 मायान्माया व्यकृतं कुलटा हन्त जायास्तदीयाः ।
 गुण्णाहारं वहति हृदये यः सदा वैजयन्ती
 दिव्यान्माल्यान्भ्रवांसि हृदये लाङ्गाली कर्णपूरम् ॥ २४

वीर्यं वैरोचनमपहरन् चौर्यमन्विष्य शौर्यैः

दुग्धाब्ध्युत्थं स्वपतिरदात् यं स मुक्ताकिरीटम्।

त्यक्त्वा तन्नाहवि वनचरव्याधयुत्थाहर्हं

धत्ते मूर्ध्नि त्रिदिवसुमनो वन्धुरे वन्धुजिह्वम् ॥ २५

दुग्धाभ्यो धेर्मथन्निविधये सन्धरं सन्धदण्डं

(थ)

कुर्मो भूत्वा दधदधं सुधां तत्र चोत्पद्यमानाम्।

योऽदात् तृष्टै सुरपरिषदे सोऽयमब्रूनाति मण्डं

पूर्वैः कुक्षेरापि दाधे पयश्चौर्यकार्यं करोति ॥ २६

चोर^{त्वं} ~~स~~ त्रजयुवातिनो लूखले दामबद्धं

दृष्ट्वा सर्वे पिक पारिहसन्त्यस्य चौर्यार्हविद्वाम्।

भूयो घोषे तदपवरके विक्व भाण्डस्थदुग्धं

जहान् पश्यद्वृजयुवाति^{क्षेपेण किं} दृक्क्षेप~~वक्त्रे~~ फूच्यकार ॥ २७

क्रोडन्तीनां पयसि स हरिर्यामुने वल्लवीनां

हत्वा वासांस्युपरि सहसा कुन्द क्षास्वामुक्षत्।

दोषौकेन वशिष्ठेन रहस्थानगोपी जनानां

सत्रीडानां वसन्तमुभयोरञ्जलिं किं ययाचे ॥ २८

राज्यात् भ्राम्यन्निव वनचरो दण्डकामध्यवासीन्

प्रयासां रामां वनमजितरस्त्रीसहायं प्रयाताम्।

सीतामेतां विजन्मविधेने राक्षसेनापि नीतां

दीनां हीनां प्रियानिजजनै राजपुत्रीमदृश्याम् (विलोक्य) ॥

कन्यामन्यां क इव पुरुषो हन्त रामाय दद्यात्

तस्मादेव स्थिरतरमभेदेकपत्नीव्रतवम्,

वैरूपाक्षप्रसन्नधनुःरारोपणं नो यणं चेत्

सीता जाता न यदि धरणौ किं सरामो गृही स्यात् ॥ ३०

पित्रोर्वर्गौ धरणौ दुहितुः किं सहेतामवस्था -

मेतां यद्वा स यदि जनकः स्यात् कथं वा सहेत,

तस्मादस्मद्धृदयमदये कापि रामे न रेमे

कृषो विष्णावपि पिक धवो मृगयतां मेहनुरूपः ॥ ३२

मस्यः कर्मो ननु सधुचितो हो कराहो : थ सिंहो

हंस्को हंसो हयवदन इत्यादिजान्मावतारे,

तत्तद्रूपैरनुगुणतया तत्तत्तर्माह्व धर्माः

कार्यो नार्यो पिक कथय ते चेतसे रोचते किम् ॥ ३२

अन्विष्येन्मासन्नुपदससाकार्यपादः साक्षिष्ये -

रालस्यं नक्षत्राणांसापि सहेदस्मदीयं दवीयः ॥

शौतृत्ताव्यं सर इव सरौ संधु पुंस्कोकिल वं

याहि ब्रूहि प्रियमनुगुणं देहि मे ह्यभ्यनुज्ञाम् ॥ ३३

इत्याकर्ण्य प्रणयमधुरां वाचसाचान्तमोचा -

सङ्गीकुर्वन्मयमथ पिको निश्चिकाय प्रयानुम्,

हंसो भैरवो नलमघटन्माहृशः किं न पक्षि क्षी

सीतादेवो ननु हनुमता किञ्चस्मू लेन नीता ॥ ३४

तर्तुं को वा लवणजलाधिं तां च लङ्कां प्रहर्तुं

कर्तुं चान्वेषणमाधेनिशं रावणान्तःपुरेषु ।

दृष्टुं देवीं तदाचित्तवचो वक्तुमेवं विहर्तुं

चैत्ये हन्तुं ⁽⁼⁾ वनसाभिमतं हन्तुमुद्योगपालान् ॥ ३५

गन्तुं रक्षापतिप्रैसरं रावणं चावसन्तुं

दग्धुं लङ्कां जनकतनयां ननुमागन्तुकामः ।

संतुष्टाया जनकदुहितुः शीखरं प्राप्य तं तु

क्षन्तुं सन्तुं कपिकुलपतेः कालं ~~वै~~ वैध्वेन जातम् ॥ ३६

किंतु ज्ञान्तां त्रिदशानिवहाः पान्तु तां चाधिगन्तुः

सीतारन्तुः युधि च कपयः सन्तु जैत्रा भवन्तु ।

आलोच्येयं हरिरधिरुरोहाय ^(हो) ~~लं~~ सुवेलं

प्रापयन् प्लवगपतयः तं महेन्द्रं गिरीन्द्रम् ॥ ३७

दृष्ट्वा देवीं सधुवचः तदिदृष्ट्वाप्रतीक्षाः

पीत्वा भूयो सधुवचमधुस्तप्यत् राममापुः ।

अन्यः कोऽस्मात्पवन्नतनयादीदृशं कर्म कर्तुं

व्याहर्तुं व्याकरणान्पुणः स्वामिकार्याणि कुर्यात् ॥ ३८

तौ च ज्ञानं दक्षरथसुतौ नागपाक्षेन बद्धौ

येनान्नीतो वनरुलतायादपैरौषधादिः ।

~~मम~~ ^{मै} मन्थुं कं हिलसाहे भवन्मारुतौ मेघनादः

सीतावाप्तौ स्वयमयमसाधारणं कारणं सः ॥ ३९

८

नन्दिग्रामे त्राणिनि भरते रात्रिं रासं दिदृक्षौ
 कालेऽतीते ज्वलति दहने व्यक्तकामे स्वदेहम् ।
 तस्मिन्देशं कथयति स्मिन् वज्रसा चाञ्जनैरे
 हृष्टाः सर्वेऽभिमुखमभवन्नागरा जगद्गुरुकाः ॥ ४०
 भूयोऽयोध्यापुरि द्रुपतेः तस्य पट्टाभिषेके
 सुग्रीवादौ स्मिन् बहुमते तारतम्यान्तरूपम् ।
 बुद्धिर्दक्षिणं धृतिरिति गुणा यत्र ते देवि तस्मै
 हारं देहीत्यथ प्रतिगिरा सारुतेस्तं ददौ सा ॥ ४१
 दूतोभूतो जनाधिपतिः कस्याचित् पाण्डवस्य
 ज्ञातुं हारं विनतजन्तां दुष्टदुर्योधनादीन् ।
 निष्कम्प्यैव निमग्नश्चिरं पार्थमादिष्टं नन्दं
 गीतारूपं वनयदस्मृतं भूसुरास्वादनाहम् ॥ ४२
 युक्तं दौत्यं यदि कृतमिदं स्वस्य च स्वामिनस्य
 प्रायः श्रेयस्करमिति पिकस्तामनुचाप्य कालम् ।
 नैजान् वन्धूनापि सहचरान् देवताः प्रार्थ्य सर्वाः
 उद्यानोर्व्याम शय स्मरितः कच्छतो गच्छति स्म ॥ ४३
 दीन्येत्पुन्या दिक्षिदिक्षि क्षिप्रौ देवतानुग्रहेण
 प्राप्ता भूषाः प्रतिज्जपदं प्रीतिमन्तो भवन्तु ।
 गच्छ स्थानं इति कविते तान्पादस्य क्षिप्या
 अन्विष्येयुः विज्जनाविपिनो न त्वमेकाकिनी स्या ॥ ४४

पीत्वा बाह्यासरोरिति सलिलं प्रस्थितो दिग्भुदी-भ्यां
 मंक्षुर्हीनो वियाने दृष्टो लग्नभागेऽग्रहाणम् ।
 पश्यन् जङ्घान्द्रायसारिसारिणी कारिणी डेये -
 स्तीतेऽस्तीते शुभमावेक्षत द्राक् पयस्विन्यनूपम् ॥४६॥
 ना^{ली} करदूयसमधुर स्वच्छगामभोरनीरां

तीरे, दूरे कलशालिनीमालुल्लोके स यस्याः ।
 पीत्वा पाथः पाथिकानिवहाः पार्वेसंरुदक्षारि -
 खायावन्ना मलयमरुताविस्मृतस्वाः स्वपान्तिः ॥४७॥

रोधोरुदक्रमुकपनसल्लक्ष्मपुनरावृद्धा -
 कलक्षणाकाव्यस्वरपरभृतकोडचूडालनीडाम् ।

कुल्यावल्यासु भयतदयोः फलमल्लीमतली -

जाजीराजिपुथुमधुमिच्छुङ्गा संगीतभङ्गीम् ॥४८॥
 गाहंगाहं कक्षलसरोरिति स्वच्छमृत्स्नोर्ध्वपुष्पाः

कारंकारं क्षापितकलुषाः कर्म नित्यं यथावत् ।
 पायंपायं परमममृतं पादलीपूष्पगन्धं

सैवंसैवं वरदसन्निभं भोजियाः सन्ति सन्तः ॥४९॥
 सिष्णास्नूनां सकलकलुषं हन्ति दुग्धायगा सा
 विख्याताभ्यामभवदाधिका जाल्वी सद्यजाभ्याम् ।
 यस्मादेतत्तटभूवि कृतो वैधसो वाजिमेधो
 नाथोऽथाधोक्षज इह वपासेदुरः प्रादुरासीत् ॥४९॥

वेगासतः कटमिव ह्रीः तं न यन् पन्नगोर्ध्वं

कच्छे स्वच्छे दिवसमवसदुपस्थितोः स पूज्यः ।

भूयो ब्रह्मादिभिरपि बहुप्रार्थितं प्राप्यतुष्टः

प्रायः प्रायात् प्रणतपरवान् धाम भक्तानुगन्ता ॥ ६०

पोरु क्षीरापुगमन्नुपमा काप्युदीच्यां दिक्षायां

काज्यो काज्यो करिष्विस्वारिणो राजते राजधानी,

यत्सौ धाम्नि शिखरविहस्तयोरन्नारी मुखानि

स्वर्गद्वाराया विकचन्निजिज्ञानीति शंकां वहन्ते ॥ ६१

विद्युल्लेखा विलसति किमु व्योम हेमद्वज्रमणी वा

स्वर्गस्त्रौणस्तन्माणिघृणिः किन्तु नक्षत्रमाला,

चान्द्रो मूर्तिः किमु शकलित्वा गोपुरग्रावभृन्ना

किं वा स्मृता दशद्वारकचेः किन्तु दीपावलिर्वा ॥ ६२

भागीरथ्यास्तदभुवि परब्रह्म साक्षाद्वदन्तः

दीर्घं कालं दृढतरमजरुत्तत्र तेषु तपांसि,

वान्यं कान्वित् विद्यते गदितां वाजिमेधं कुरुत्वं

क्षेत्रे सत्यव्रतं इति विधिस्तां निशम्यात्र सत्रम् ॥ ६३

आरेभ्यश्च द्रुह्यग्राहणी प्राप्य वेगापरा त्वं

क्षेत्रे पात्रे जगदाभिमते तत्र वैधात्रसत्रे ।

वेगादागात्सरीदिव तदा निर्जराः सज्वराः स्युः

लोकाः क्षौकाद्वन्नतमुखाः सर्षयोऽसर्षमापुः ॥ ६४

दित्रं तत्र ज्वालितमामितं वीतिहोत्रं विचित्रं
 पात्रं होत्रं किमकृतं वृथा हन्त धात्रं कळत्रम् ।
 इत्याक्रोश ध्वनिमुखारिते ^{क्ष्मा} स्मन्तारिक्षान्तराळे
 स्वामिन् श्रीमन् किमिति किमिति स्मियमाने ^{इति} विदीने ॥ ९५
 मध्ये वेगापगमधिदायानस्य तल्पं भुजङ्गं
 वेगासेनोर्धुरि भगवतो ग्रीळयान्तर्दधे स्म ।
 निप्रसूहं तुरगासवने प्रहृणा क्रोयमाणे
 सर्वैः दार्वप्रभृतिभिरखिलैः ^{भोः} सुरैर्भूसुरेन्द्रैः ॥ ९६
 चैत्रे मासे दिनकरदिने शोभने हस्ततद्वे
 क्षेत्रे तस्मिन्निधिसितचतुर्दश्युषःकालहोमे ।
 प्राजापत्यं हयमखहविर्भक्षयन्तुत्तरस्यां
 वेद्यामद्याव्याखिलविषयश्रीधरः प्रादुरासीत् ॥ ९७
 प्रत्यायाते माये पुनरपि श्रीमतोऽष्टादशापि
 स्थानं तत्तन्माहिसपरमप्राप्य बिम्बाभिरप्यम् ।
 सर्वंस्तेवं सुवसन्नुभवास्यग्रातो धूमयानं
 द्वागारुह्य हृदपरिहरं चतुरेचतुरेऽहम् ॥ ९८
 गसन्ततो प्रविशति मधौ माधवे मासि
 वल्लीहल्लीसकमनुपदं फुल्लमल्ली मतल्ली ।
 कासारणां घनघनरसं कञ्जकिञ्जल्कपुञ्जं
 भुञ्जं भुञ्जं पाथेय पाथिकाः पीडिशः पर्यटान्ति ॥ ९९

संगच्छन्ते सपदि जन्मा धूमयानाध्वनीना
 नान्नाभाषापठननिपुणा निर्मलोष्णीषक्षीर्षाः।
 पादुस्वादु दधाति पदयोः पत्तयो ^{(वेत्ता) बित} चिन्मयागाः
 न्नासाचूर्णं दधाति च सदाधुषुषतर्जन्युभाभ्याम् ॥ ६०
 व्यायामेन प्राणिहितपरा वीटिकाकोटिवक्त्राः
 वस्त्रैरच्छैरजकनिहतैर्वैदिकव्यूहदुरैः।
 गर्जन्तीह द्रविणभाषितैर्गुर्जरा निर्जराङ्गा
 गन्धर्वाणां ^(१)मिव चानिव ^(२)गणा वां गताः ^(३)संगतास्ते ॥ ६१
 उद्यद्यद्यफलमापे पलं स्वाद्यमुद्यान्भूमौ
 मद्यं हृद्यं पनसकदब्धेनाब्धिकेरासुमुख्यम्।
 यादो भेदोत्तममृगाच्छागवाराहरूपं
 विक्रीणीते विपाणेषु वणिक्वाञ्छितं वैश्यवर्गः ॥ ६२
 धूमानोभिः निबस्सिमुदक्प्रागवाग्दक्षिणाभ्यो
 दिग्भ्यो नत्कन्दिवमलसरकृतं ज्ञानाम प्रदेशम्।
 प्राप्तेर्गत्वा प्रातिदिशजन्तान् व्यक्तमापृच्छद्य वृत्ते
 प्रस्थातुं स्यां प्रशमितमहासंकटं वेङ्कटाद्रिम् ॥ ६३
^(वेत्ता)हस्तैर्वितारितुमिव स्वर्णमुख्यामजायै
 मन्त्राभ्याम् मधुमयफलान्यच्छकच्छद्रुमाणाम्।
 फेनच्छुभापितसुसुमनो वृन्दमन्दारकुन्दा-
 न्यादातुं सा गतपतिगृहान्पूमापज्जनन्याः ॥ ६४

स्थानं विष्णोरिदमभिमतं वैकटक्षमाशुदारुणं

तीर्थं पुण्यं बहुलमभितो व्योमसंगादि तस्मिन्
तीरे दूरे त्रिदशमहितः स्वामिनः पुष्करिण्याः

कारुण्यापः कनति कमला विद्युता कृष्णमेघः॥ ६५

शैलाकृत्या नयनविषयात् शब्दविद्यासमुद्भवा

यत्ना निद्रां मुरारिपुरुषस्युत्थितः शेषतल्पात्

कालोन्मीलकुवलयरुचामन्तरङ्गैरपाङ्गैः -

रिन्द्ये श्रीमान्खिलजगत्स्मि^{ती} रक्षणे जागरूकः॥ ६६

मध्ये शेषक्षितिभृदुदरं विद्यतेऽहोबिलारुणं

क्षेत्रं पुण्यं गरुडगिरिरिव्युज्यते सूर्ध्वं तस्या

देवो वर्क्युषिभिर्लुपिते देवतासेविताङ्घ्रि -

दिव्यं देव्या नवन्नरहरिः नाकलोकातिरेके॥ ६७

तीरेऽदूरे लवणजलधेः श्रीजगन्नाथनाम

क्षेत्रं क्षेत्रं भुव इव सतां स्तोत्रपात्रं प्रवित्रम्

देवो दीव्यत्यमितमाहेसा देवतासार्वभौमः

श्रीमान्स्मिन् पतितजनता यावन्तेऽन्तर्विमाने॥ ६८

तृष्णां कृष्णारुभासे परिहरन्

(14 - Leaf missing)

5.
7.

बङ्गाव्याख्यं प्रविष्टा नगरं ब्राह्मणस्तत्र गौडा
 राजासाक्षां विदधाति परित्यक्तवर्णाश्रमाश्च ।
 विप्रैकान्तान् श्रुतिपरिषदः सद्गुरुस्य प्रवन्धान्
 मुद्राक्षालास्वरिलसुगमाम्बुकिताम् भूर्जपत्रे ॥ ७०
 आन्वीक्ष्यामतिपरिचयास्मान्ति नानापुण्यां
 चान्नाधानाप्रभातेषु जनाः क्षिन्तिनर्त्यधमानाः ।
 धारा वायुपरिमधुरासूज्जयिन्यामवन्त्यां

धन्या मान्यास्तदनुकन्तरा राजधान्यामवन्त्याम् ॥ ७१
 पौरवाङ्गं प्रविष्टा स्वरूपतीरसे द्यामयोध्या -
 मध्यास्त प्राक् प्रियसख पुरा यां पुरीं रामभद्र
 नवाऽयन्तामन्तु च हिमवन्मन्दरोपत्यकायां
 कुलाऽयात्रां कुरु च कुतुकं कष्टमिष्टस्य सिद्धये ॥ ७२
 मेरुपान्ते मगधनिषधौ मात्स्यकास्मीरभोजान्
 नेपाब्बाश्च प्रियसख दृष्ट्वा कौसलान् केकयाश्च ।
 दर्शदशीं त्रिदशसदृशान् पश्य लोकाननेका -
 न्नाकाल्लोकादिव नयनयोरागताजातिथेयान् ॥ ७३
 बृन्दारण्यं पिक भगवतो देवकीनन्दनस्य
 प्रेमालोकैः पद्मशिखुकुलप्रात्र्यनिष्यन्नशप्यम् ।
 क्रीडत्तगोपीकचकचकनकुंकुमैः पङ्क्तिं तत्र
 पायं पायं प्रियसख पयःपावनां यामुनं त्वम् ॥ ७४

विन्ध्याटव्यां फलावेदपिनां विष्वाभालिहानां
 भुञ्जं भुञ्जं मधुपनस उवा मसौ चाफलानि ।
 पाश्चात्यायामपि दिशि महीशूरपूर्यां महद्योः (भूयो)
 विदुर्भूयो (यो) कृतावेतरणोऽद्यास्ति कर्णाटभूभृत् ॥ ७५
 नान्नासेन्नानाटवित भटैः निस्तूलावारसौधैः
 नित्यश्रीको नृपतिरपरो राजते राजराजः ।
 वातत्रातप्रसृमरमथारुह्य सध्याद्रिशृङ्गं
 तुङ्गां तूर्णं कनकसारितः पश्य जन्माप्रदेशम् ॥ ७६
 सुग्रीवाक्षायि परवक्षौ वानरेन्द्रे रत्ने कैः
 बद्धभक्षैर्जनकतनयान्वेषणे जागरूकैः ।
 आसीत् लंकामाधिगामिपुस्तुञ्जसा चाञ्जनेयुः
 यत्रारुह्य मविक्षतु^{हि} महेन्द्राचलाधित्यकायाम् [न्नाम्] ॥
 मन्दं मन्दं मलयपवनो मञ्जुपाटीरवाटी -
 शाटी छन्नाः प्रसरति पुरा दूतवद्वातपौतः ।
 पञ्चादेष्येत् प्रियविरहिणीं मर्त्तुकामः सकामं
 कामः क्षेमं कलयितुमिव त्वं क्षणं तत्र नास्ति ॥ ७७
 पाण्डुयान्सौण्ड्याद् द्विविडान्निविडान् दक्षिणस्यां दिक्षायां
 ताळीपाळीकळमबहुलान् केरळान् पश्य चोळान् ।
 दि^{क्षी}व्यदिव्यस्थलमापि महद्बुध्यते तत्रतत्र
 सिखा नखा वर बहुमतं त्वं पुरारेर्मुसारेः ॥ ७८

सारि
वैद्या सहायल भवत्तामापणी भवानी.

स्वास्मासिन्धु प्रभृतिसारितां पुण्यतीर्थानि पीत्वा,
तीरेतीरे तृषिभिरुषिते देवादेव्यस्थलानि
दर्शदक्षं परिषदमुपयुधितः त्वं प्रयाहि ॥ 60

Compared with original.

bk.
K. H. B. M. M.
22.1.60

In complete.

Copied by V. Narayana Durani Sastri

5.12.59.

The description of a Yasho Prayagpur
 a Vira is given and really charming
 as can be seen from the following verses:
 पतयिष्ये मयि मयि गच्छे वासिष्ठ
 अमिहं मयि मयि मयि मयि मयि
 मयि मयि मयि मयि मयि मयि
 मयि मयि मयि मयि मयि मयि

Megha Pratisandeha of Mandikar Ratnasandeha Riggan.

Among the modern writers of Sanskrit
 Mandikar Ratnasandeha occupies a place of
 honour. Born in a village ^{near} of Mandikar
 near Mysore in 1849 A.D. He was a son of
 Subha Sandeha and a grandson of Appaiah
 He is the author of a number of Sanskrit
 works among which mention here specially
 may be made of *Pratisandeha*, *Pratisandeha*
Pratisandeha and *Pratisandeha* a last quality
 elicited a general praise from a
 great and worthy scholar, Max Müller.

This work like an old friend
 referred to as it serves as a supplement
 to *Megha Pratisandeha* of Ratnasandeha. Here an
 Yaksha is made to tell a romantic story
 of his lover's conversion to a Buddhist
 delivers her in a message from her lover.
 Like a *Megha Pratisandeha* this *Pratisandeha*
 divided into two Cantos.

by
 पर मे रर रर रर
 Vik. Sam. 1913 - 1991.

The author of the 227 24510111 41-44 was a native of ~~115011~~ or ~~115011~~ in Darbhanga Dist. of Bihar. He gives a fuller account of his self in his Sanskrit work ~~115011~~ at ~~115011~~. He was a pupil of Rajaram Sastri and Balesh Sastri in Varanasi where he had his only education.

Theme of the poem:

The work is a fragment from a title a Supplement to the Meghaduta of Kalidasa. In the Meghaduta a separation of a Yaksha wife from his beloved was the last four incidents. Here this poem is described the story of Yaksha after a joyful four incidents of their past. The Yaksha and his loved one were separated. When the Yaksha first meets his beloved after a separation when he enquires about her welfare and then proceeds to tell her many interesting stories. The whole story of lovers' past is deep and animated conversation. A whole approach of an eight in Yaksha's presence his lover they playing music Vina and offering him drink. The Yaksha too describes his Suparna beauty and the charm of his body love. The whole night the lovers spend together. At daybreak the Yaksha is awakened. The Yaksha means for the Brahmastra offers him respect, and after finishing his story etc. goes to see the Kuber. Kuber receives him well and places him on a job of still greater responsibility. Then the Yaksha and his loved one live happily and spend their time well. At last the story comes to an end.

Critical Appreciation:

This poem, as has been said above, serves as a supplement to the Meghaduta. There is sentiment of love practically in line of which which can stand out as very best of its kind in Sanskrit literature. It is a Yaksha when he meets his beloved after a recent separation says:

दे दे दे राः सुमति विरहे मे मया सोऽमुखा-
 स्तारामनान्तरमममे 5 सं युनः एता रा मे वा
 सुमते मे मया 5 सं युनः एता रा मे वा
 मया मे 5 सं युनः एता रा मे वा

A beautiful face alone close at-
 cause your self to remember all our
 shops in these moments of happiness with you
 understand clear to separation from you
 O you
 chief life
 as no separation between us ever

even for a moment.
 The description of a Yaksini is very good
 in form & shape and really as if
 as can be seen from the following:
 पत्माश्रिता ये मयि रमन्ते गच्छन्ते वा न भवन्ति
 श्रीगणेशाय नमः तस्मै वासुदेवाय नमः
 को यदा तैलं दद्यात् तदा स वासुदेवाय नमः
 तस्मात् श्रीगणेशाय नमः तस्मात् श्रीगणेशाय नमः (112)

Megha Pratisandeha of Mandikesh Ratnasdasi Heggur.

Among the modern writers of Sanskrit
 Mandikesh Ratnasdasi occupies a place of
 honour. Born in a village of ^{Benarash} Benarash
 near Mysore in 1849 A.D. He was a son of
 Subha Sastri and a grandson of Appadham
 He is the author of a number of Sanskrit
 works among which mention here specially
 may be made of *Pratisandeha*, *Pratisandeha*
Pratisandeha and *Pratisandeha* in last of which
 elicited a general praise from a
 great western scholar, Max Müller.

This work like the one previously
 referred to serves as a supplement
 to the *Pratisandeha* of Ratnasdasi. Here the
 Yakshi is made to tell a romantic story
 of her love to a human being and she
 delivers her an answer from her lover.
 Like a *Pratisandeha* to the *Pratisandeha*
 divided into two parts.

Bhramarduta

The Brahmarduta by Rudranayayapancanana has been published in the Sanskrit Duta kavyasamgraha work No.1, Calcutta, 1940, and has been ably edited by Prof. J.B.Choudhuri, whose contribution to the critical appreciation of the Sanskrit Dutakavya literature is quite considerable. The present work carries a 13 page learned introduction by ~~the~~ him in which are found discussed ~~some~~ such problems as the poet and his family, the subject matter of the work, geographical anomaly in the work etc. According to Dr.Choudhuri, Rudranayavacaspati Bhattacharya was the son of Kasinatha Vidyaniyasa and grandson of Ratnakara Vidyacaspati of Navadvipa, Bengal and belonged to the 17th century A.D. The very name Nayavacaspati shows that he was a celebrated logician and a prolific writer. He is credited with the authorship of

Meghavijaya was a jain monk. He was the pupil of Karpavijaya. the leader of Tapogaccha. He received the title of Jagaduru from Empror Akbar. He has written extensively on grammar, astrology, dharmasastra, etc. His poetical power is fully reflected in the Saptasandhana, a poem. He has described the biography of Vijayadevasuri in a poem Devanandadhyudaya with seven cantos. In Santinath carita he described the life of Santinatha. In both the poems mentioned above samasyapurtis have been done from the Sisupalavadha and the Nisadhiya carita. The final verse of Meghadutasamasyalekha reads:

Maghakavyan devaguror Meghadutam prabhaprabhoh /
Samasyartham Samasyartham nirmame meghapanditah //

Nemiduta of Vikramakavi

Nemiduta is the work of one Vikramakavi. As to the date of the poet and the place of his birth we know nothing definitely.

In the verse;

sadbhutarthapravarakavina Kalidasena kavyad
antyan padam supada racitan Meghadutad grhitva /
sriman nemes caritabisadam Sanganyasyanga janma
cakre kavyam bhdhajanamanahpritate Vikramakhyah //

open for a moment.
 The descriptions of the Yule festival in
 the Veda is geographical and really satisfactory
 as can be seen from the following verses:
 पत्माशुभे मयुः सुमुखे गुरुः वारुणो वीर्यवान्
 श्रीगामेयं - मनः तहोति वारुणो धृतिमान्
 कोण्डा नैलायुः लघुः तथा स वा दधेत्ता मयुः सुमुखः
 तालं पांशुः इव समदुः कृताः मिथुनः (1121)

Megha Pratisandeha of Mandikar Ramdashe Diggar.

Among the modern writers of Sanskrit
 Mandikar Ramdashe occupies a place of
 honour. Born in a village ^{near} Mysore in 1849 A.D. He was a son of
 Subha Shastri and a grandson of Appaiah.
 He is the author of a number of Sanskrit
 works among which mention here specially
 may be made of *Pratisandeha*, *Pratisandeha*
Pratisandeha and *Pratisandeha* in last of which
 elicited a general praise from a
 great ^{and} ^{valuable} servant, Max Müller.

This work like an *Pratisandeha*
 referred to above serves as a supplement
 to the *Pratisandeha* of Kalyanas. Here the
 Yaksh is made to tell a curious story
 of his love to a woman who is a
 delivers her an answer of her lover.
 Like a *Pratisandeha* to the *Pratisandeha*
 divided into two parts.

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Meghavijaya was a Jain monk. He was the pupil of Karpavijaya. the leader of Tapogaccha. He received the title of Jagaduru from Empror Akbar. He has written extensively on grammar, astrology, dharmasastra, etc. His poetical power is fully reflected in the Saptasandhana, a poem. He has described the biography of Vijayadevasuri in a poem Devanandadhyudaya with seven cantos. In Santinath carita he described the life of Santinatha. In both the poems mentioned above samasyapurtis have been done from the Sisupalavadha and the Nisadhiya carita. The final verse of Meghadutasamasyalekha reads:

Maghakavyan devaguror Meghadutam prabhaprabhoh /
Samasyartham Samasyartham nirmame meghapanditah //

Nemiduta of Vikramakavi

Nemiduta is the work of one Vikramakavi. As to the date of the poet and the place of his birth we know nothing definitely. In the verse;

sadbhutarthapravarakavina Kalidasena kavyad
antyan padam supada racitan Meghadutad gr̥hitva /
sriman nemes caritabisadam Sanganasyangā janma
cakre kavyam b̥dhajanamanahpritaṃ Vikramakhyah //

The name of his father was Sresthi Tejpala and the name of his mother Rajasrih. He has written a number of works in Sanskrit, Prakrit and Gujrati with shed some light on his personality. He began writing a poem Shri Palarasa round about Vikrama 1738. He died ~~xxx~~ leaving this poem incomplete. Vinayvagayani was a good calligraphist too. He has written a verse ~~wh~~ Vicararatnakara in very good hand. His fellow pupil Kantivijaya handed it over to the Baroda bhandar(collection) with due ceremony.

Meghaduta samasvālekha of Meghavijaya (Vik.1727)

Meghavijaya was a jain monk. He was the pupil of Karpavijaya. the leader of Tapogaccha. He received the title of Jagaduru from Empror Akbar. He has written extensively on grammar, astrology, dharmasastra, etc. His poetical power is fully reflected in the Saptasandhana, a poem. He has described the biography of Vijayadevasuri in a poem Devanandadhyudaya with seven cantos. In Santinath carita he described the life of Santinatha. In both the poems mentioned above samasyapurtis have been done from the Sisupalavadha and the Nisadhiya carita. The final verse of Meghadutasamasyalekha reads:

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Nemiduta of Vikramakavi

Nemiduta is the work of one Vikramakavi. As to the date of the poet and the place of his birth we know nothing definitely. In the verse;

sadbhutarthapravarakavina Kalidasena kavyad
antyan padam supada racitan Meghadutad grhitva /
sriman nemes caritabhisadam Sanganasyanga janma
cakre kavyam bhdhajanamanahpritaye Vikramakhyah //

The name of his father was Bhadracharya and the name of his mother Bhadrini. He has written a number of works in Sanskrit, Hindi and English with good taste on his personality. He began writing a poem titled Bhadracharya around about 1932. He added that leaving this poem incomplete. Bhadracharya was a good calligraphist too. He has written a verse in Vishayacharya in very good hand. His fellow pupil Bhadracharya handed it over to the Bhadracharya (collection) with due ceremony.

Biography of Bhadracharya (1932-1933)

Bhadracharya was a Jain monk. He was the pupil of Bhadracharya the Jagan of Bhadracharya. He received the title of Bhadracharya from Bhadracharya. He has written extensively on history, astrology, Bhadracharya, etc. His spiritual power is fully reflected in the Bhadracharya, a poem. He has described the biography of Bhadracharya in a poem Bhadracharya with seven cantos. In Bhadracharya he described the life of Bhadracharya. In both the poems mentioned above Bhadracharya have been done from the Bhadracharya and the Bhadracharya. The final verse of Bhadracharya reads:

Bhadracharya Bhadracharya Bhadracharya Bhadracharya Bhadracharya Bhadracharya Bhadracharya Bhadracharya Bhadracharya Bhadracharya

Biography of Bhadracharya

Bhadracharya is the work of one Bhadracharya. As to the date of the work and the place of his birth we have nothing certain. In the verse:

Bhadracharya Bhadracharya Bhadracharya Bhadracharya Bhadracharya Bhadracharya Bhadracharya Bhadracharya Bhadracharya Bhadracharya

The poet tells us that he is the son of Sangana which has a variant of Jhanjhana, a form not acceptable on accounts of its having been confined to only a few manuscripts.

Among scholars the following views are found current with regard to his poems:

- 1) Mohanlal Desai in his Jainasityano Sanksipta Itisaha and Chotalal in his Jainameghaduta ki Prastavali on the basis of Vikram being the son of Sangana believe him to be the brother of Rsabhadasa, the great Gujrat poet.
- 2) Nathu Ram Premi in his Jainsaithya ki Itihas prooves to be a Digambara Jain of the 14th century A.D. HE basis his thesis on the Khambhat inscriptions.
- 3) Muni vidyavajaya in his introduction to the translation in verse of this poem proves the author to be the son of Sangana, the Minister of Karnavati. of the 12th century A.D.
- 4) Muni Vinayasagar in his introduction to his edition of the Nemiduta sets out his view briefly in the following way which runs counter to the earlier three views mentioned above;

Out of the three manuscripts of the work at least two belong to the 15th and the 16th centuries A.D. How can the poet than be assigned to the 17th century A.D., and how can he on that very basis be prooved to be the brother of Rsabhadasa.

ii) Humdadajnati is not confined to the Digambaras only. It is found even on the Svetambaras.

iii) In the manuscripts of the work of 1472 Vikrama only the expression Mantrivkarama is found. From this too it seems that Mantrin must have been the adjective of the poet on account of his having been belonging to the sect of the Mantrin.

The above discussion would lead us to the conclusion that Vikarama Kavi was neither the brother of Rsabhadasa nor was he a Jain Digambara of the Humbadajmati sect. He was a native from Khambat and was a Sravaka bhakta of the Jainesvara suri of

The poet tells us that he is the son of ... which has a
variant of ... a form not acceptable on a count of its having
been confined to a few manuscripts.
A more noteworthy fact is the following which are found current with
to his poems:

- 1) ... in his ... and
... in his ... on the basis of
... being the son of ... him to be the brother
of ... the great ... poet.
2) ... in his ... proves to be a
... of the 15th century A.D. ... his thesis
on the ...
3) ... in his introduction to the translation in
verse of this poem proves the author to be the son of ...
the ... of the 15th century A.D.
4) ... in his introduction to his edition of the
... his view briefly in the following way which
... the earlier three views mentioned above;
... of the word at least two belong
Out of the three manuscripts of the word at least two belong
the 15th and the 16th centuries A.D. ... can the poet then be
assigned to the 17th century A.D., and how can he on that very fact
be proved to be the brother of ...
11) ... is not confined to the ... only.
is found even on the ...
12) In the manuscript of the work of ... only the
expression ... is found. From this too it seems that
... must have been the adjective of the poet on account of the
... belonging to the poet of the ...
the above discussion would lead us to the conclusion that
... the brother of ... was he
... of the ...
... of the ...

no less than 41 works.

The work is written in an elegant and sweet style. The author seems to have a special liking for alliteration as may be clear from the following few examples;

- i) kaccid bhrātar bhramara bhavatā (verse 1).
- ii) Muthikāvithikāsu (verse 8).
- iii) ...^lilādyānam ^lalitalavalilambirā^lbombamālam (verse 20).
- iv) Śubhram abhramlihāgrāḥ (verse 26).
- v) g^handhabhrāmyan^h madhukaravadhū^h bāndhavan^h gāndhavāhān (verse 45).
- vi) Kamalakalikākomalaiḥ (verse 62).
- vii) Pratinava^hpadhūbandha^ho gāndhavāhāḥ (verse 77).

l.c./ viii) ^{carā}śaḥaḥarāḥ^h kinnarāḥ (verse).

In the use of similes too the author shows his originality as may be seen from Kamala^h kalikā^h komalaiḥ dr̥gvilāsaiḥ (verse 62), There he compares the softness of the glances with that of the buds of the lotuses, In ^g Sadbhrūbhaṅgair - marakata^h maṇiśyāmalaḥ (verse 66). There he compares the darkness of the knitted eyebrow with that of the emeralds. In another verse the poet compares the whiteness of the house with the ^{ice} moss of eyes; nīharāmbhaḥstaya^h kaviśadā^h veśmanāḥ .. (verse 66). At still another place he very skilfully compares the new cloud with the curly tresses of the ladies in palace corners; yatra ^hstrīṇāṃ kuṭila^h kaṇarībhāra-^h lakṣmīṃ prapade ^hspudhaprānte ≠ prativicaratā^h nūtanenām^h dūdena (verse 69).

Among some of the finest examples of Utpreksā may be mentioned the one where the author imagines the lofty temples in honour of Lord Śiva going up the sky as if they were out to conquer the moon in the full moon night; jetuṃ rākā^h himakaram^h iva ^hvi^htomamadhyaṃ^h viśanti^h tvam^h vikṣethā^h madhupa^h madana^h drohiṇo^h mandirāṇi (verse 57). In the verse 18 the author refers to the river R̥ivā in the vicinity of the mount Vindhya which very much resembles a beloved in the lap of a husband; tasmā^h arāt^h subhaga^h bhavatā^h drakṣyatē^h prakṣaṇīyā^h R̥evā^h Vindhyācala^h parīsare^h bhrtur^h anke^h priyeva^h (verse 18).

The author very profitably uses some expressions ^{figuratively} figuratively too.

:noLasso wot quireFlo' oot-

• (21 64777)

In one verse he calls the pleasure-garden (līlodyānam) as ⁿmadonnāiladbakulam
 kulāmodamedasvi' (verse 20); in another verse he uses the expression
stabakita with the mind; praudhānandastayakipāmanāḥ .. (verse 26) .

But apart from these evidences of originality there are those
 indications too which would put our author ^{in the category of those who are} as the one highly influenced
 by ~~Kalidasa~~ of Meghadūta, the model for all the ~~śūta~~ kavyas. There are a
 number of verses ^{called} by Dr. Choudhuri which bear unmistakably the
 Kalidāsaⁿ imprint as may be clear from the ~~covering~~ following comparative
 table:

In one verse he calls the goddesses as 'Siddhanta' and 'Siddhanta'.

And 'Siddhanta' (verse 20) in other verse he uses the expression

'Siddhanta' with the word 'Siddhanta' .. verse 20.

But apart from these evidences of our finally there are these

indications too which would put our author as the one who is influenced

by the ideas of 'Siddhanta', the word for all the 'Siddhanta' .. There are a

number of verses called by the word 'Siddhanta' which bear definitely the

mark of 'Siddhanta' as may be seen from the evidence following collectively

..

Manoduta of Vishnudasa

The Manoduta by Vishnudasa has been published in the Sanskrit Sahitya Parisad series 21, Calcutta, 1859 S.E. and has been very thoroughly edited by Prof. Chintaharan Chakravarti with an introduction in English and Sanskrit covering 6 pages in which he deals with the manuscripts of the work, the story and the necessity of publishing the work in the Sanskrit Sahitya Parisad series and does not ^{about the poet} pay anything except, of course, making the point that he (the poet) was a great Vaisnava and supposed to be a maternal uncle of Caitanya. He also mentions the fact 'that the marked Vaisnavite tendency if not a characteristic of the family from earlier times appears to have continued for several generations after Vishnudasa and one Rāma Rama of his family who refers to Vishnudasa wrote a similar poem with ^{the} same title. (Introduction page 5)

The style of the work is highly pleasing, ^{On} account of his ^{language} that is produced herein due to happy matching of sound and tense the examples of which in it are not a few as may be seen from the following:

- i) yatpādatāmarasa^lālasamānasāste (verse 3).
- ii) gogopagopatanugot^aasutāsutena (verse 27).
- iii) ... ratnā^lamsurā^lngitapadā^lm^luruho Murā^lī (verse 28).
- iv) tūngam tarāngam iva Mādhavam āvadhehi (verse 57).
- v) Etāny^a ānantarasavanti^l śivam vahanti V^lndāvanāntavihitāni^l hitāni jantoh^l (verse 68).
- vi) nām^a antakāntikam^a ānanta^a prībhram^antam (verse 77).

Sometimes the author repeats a word a number of times and thereby gives expression to the intensity of his ^{feeling of} devotion as may be seen from the following verse;

koti^lh^lirāmsi mā^lāsantū^lsiro' nukoti^lr
vaktrā^lni vaktram abhito rasanā^ls ca koti^lh /
vā^lñipate' nūrasanam paritas tapā^liva
nāmā^lni koti^lr anukoti^lyugam sphurantu // (verse 83)

The chain of verbs too that the author sometimes uses creates a very heavy effect as may be seen from,

In one sense he calls the *Upanishads* an *Upanishad*...
...*Upanishad* (verse 20); in a other sense he uses the expression
...with the *Upanishad*; ...*Upanishad* .. verse 20.
But apart from these evidences of not really there are those
indications too which would not be an author on the *Upanishad*...
by *Upanishad* of *Upanishad*, the *Upanishad* for all the *Upanishad*... there are a
number of verses called by *Upanishad* which have definitely the
...*Upanishad* ... may be taken from the *Upanishad* ...
...*Upanishad*...

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- iv) tūṅgam taraṅgam iva Mādhavam āvadhehi (verse 57).
- v) Etāny ānantarasavanti^l sīvam vahanti Vindāvanāntavihitāni^l hitāni jantoḥ (verse 68).
- vi) mām antakāntikam/ānanta^l prībhramāntam (verse 77).

Sometimes the author repeats a word a number of times and thereby gives expression to the intensity of his ^{feeling of} devotion as may be seen from the following verse;

koti^lh^lirāmsi mā^lasantu^lsiro' nukoti^lr
vaktrā^lni vaktram abhito rasanā^l ca koti^lh /
vā^lṇipate' nurasanam paritas tapā^liva
nāmāni koti^lr anukoti^lyugam sphurantu // (verse 83)

The chain of verbs too that the author sometimes uses creates a very heavy effect as may be seen from;

2. Alvin Karpis, alias "Doc", born 1901, Chicago, Ill., and has been very

the English and Sanskrit covering 6 pages in which he dealt with the

work in the Bankett Bahiya Forested series and does not pay anything

the proposal to be a national union of citizens. No other mention of the

the family from earlier times appears to have continued for several

The style of the work is highly pleasing. On account of this

1947

- [illegible]

from the following version:

from the following

... ..

...that the author expects

Śīladūta

The final verse 131 of the Śīladūta proves that the poet composed the poem in Vikram era in 1487 in Stambhanatīrtha (modern Khambhat) in Gujrat. Its author Cāritrasundergaṇi was a pupil of Ratnasimha Śūrī, the leader of Sattapoyaccha as the author himself points out in the verses 129-130.

Apart from this poem the poet has written Sri Kumārapāla Mahākāvya, Sri Mahīpāl Carita, and Ācāropadeśa etc.

Pavanadūta

The poet tells us something about himself in the final verse of his poems which reads;

padmumatva jagadupakartair vardhasarthavyantau
vighnadhvantaprasaranasaranah Santinathasya Bhaktya /
srotum citad sadasi guruna Vayudutabhithanam
kavyam chakru vigatavasanaḥ svalpadhivadicandrah // 1.

This verse proves that the author ~~was~~ was a devotee of Santinatha and belong to the Digambara sect of the Jainas (Vigatavasanaḥ). As to when this poet flourish we do not know. Apart from this Dūta kavya the poet is known to have written a play Jnanasuryodaya. According to Dr. S. K. De (History of Sanskrit Literature, page 373) the poet might have flourished in the 17th century A.D.

CEPODUTA

The poem has been written on the popular samasya purti style (by incorporating the 4th pada of a verse from the Meghaduta). Nothing is known about the author of this verse nor is there any internal evidence which may enlighten us in this respect.

Induduta

Vinaya Vigayagani, the author of the Induduta flourished between the later half of the 17th and the first half of the 18th century A.D.

मज्झिमे शिवे शिवेश्वरान्तरा
पुनश्च साधेश्वरद्वारा विन्दम् ।
गङ्गायाम् गङ्गायाम् सधः
कुम्भः स्वस्वतोऽववृत्तदीपम् ॥
S. 100

The theme of the work is:-

Prince Nemi Kumāra of Dvārakā, being ^{tired} of this world renounces all the pleasures of domestic life and goes to Rāmagiri. His beloved wife cannot stand the pangs of his separation. So she tries to bring him back by explaining at length the sanctity of Dvārakā. She quotes instances which go to prove that the people living there can achieve their goals easily by practising their bhakti ^{for} in Dvārakā, the city of Lord Kṛṣṇa.

१. हंसदूतकाव्यम् by वामन भट्ट बाण
- ✓ २. मनोदूतकाव्यम् by विष्णुदास
- ✓ ३. कोकसंदेश by विष्णुनाथ ✓
४. प्रमरदूतकाव्यम् by रुद्रन्यायपञ्चानन
५. मेघदूतकाव्यम् by कालिदास
६. वाङ्मण्डनगुणकदूतकाव्यम् by वीररत्न

Available in D. U. Library
Closed Section

Department of Sanskrit,
Faculty of Arts,
University of Delhi,
Delhi.

January 20, 1962.

Dear friend,

We have great pleasure in extending our cordial invitation to you and your family at the Sanskrit Drama competition to be held on Friday, the 2nd February, 1962 and Monday, the 5th February, 1962 at 4 P.M. in the New Convocation Hall, Arts Faculty Building, University of Delhi, as per programme.

Yours sincerely,

N. N. Choudhuri
(N.N.Choudhuri)

Professor & Head of the Department of Sanskrit,
& Dean, Faculty of Arts.

Programme:

Friday, 2.2.1962, 4 P.M.

Abhijñānaśakuntalam - Indraprastha College

Monday, 5.2.1962, 4 P.M.

- (i) Mālavikāgnimitram - Lady Shri Ram College.
- (ii) Mālavikāgnimitram - Miranda House.
- (iii) Prize Distribution

3rd ed
 8/1/1936

New Chelavastuta by

Dr. Baladev Lepacharya
 Indian Historical Quarterly
 Vol. 12, 1936.

The Chelavastuta under discussion is another well known composition of Shri Rūpagoṣṭhina nor an little-known kāvya of Maṇḍavakavindana Bhattacharya of unknown date. The Chelavastuta has already come under the notice of Sanskrit scholars. This note deals with a beautiful specimen of the Dūtakāvya belonging to the last century. It gives us some idea as to how this type of literature continued to attract the interest of genuine poets and to charm the volar of Sanskrit literature. It is a singular grace of diction and true beauty of conception.

Author and Date of Composition

The author of this Dūtakāvya is Raja Vallabha Miśra who has also written upon it a useful commentary. The note which I take is to bring out the subtle ideas and meanings - (गूढार्थानि) of his own verse. It contains a quotation from the classical work of Abhinavagupta. At the end of the kāvya in following verse 4 of a work -

प्रहमे मे मुमुक्षवे पञ्चम्यामाश्विने सिते।
 काव्यं मुद्रवदुतारवं निरमाद राजवल्लभः॥

1. Both these poems have been published in Kāvya Saṅgraha, Part II, by Bhuvan Chandra Basak, 1893, Calcutta.
2. I.H.Q. Vol. III (1927), pp. 274-275.
3. गणेशलोके शमदेशवन्दे
 प्रणम्य राधेशवदारावेन्दम्।
 गभीरम् गवगमाय सदाः
 कुम्भः रचयितुं वदन्तीति॥

The first word of the *S. lutea* has been explained by no author thus -

Apparently a word of 9 or 10 syllables
 rafa - ~~from~~ Vikrama era because it is
 the most popular era in Northern India
 to which our poet probably belonged.
 Then the ~~year~~ was finished on the
 5th day of the bright fortnight was
 month of Ashvina (Sept - Oct.) in the
 Vikrama year 1889 (i.e. 1832 A.D.)

✓ The Pear

The poem consists of 85 verses in all; the last two verses written in 5 of 22 metre give a date of composition and describe in detail of this work. The remaining 83 verses are chiefly concerned with the description of the theme. Unlike the majority of poems belonging to this type, this Taledharavada has been mostly written in the 5'ickharin metre, excepting the last two verses. In this he has followed Rupa Goswami who employed also 12'ickharin metre in his Hamsa Duta with great success.

✓ Subject - Matter of the Poem

The subject-matter of this poem
is taken from the life of
Sri Kavya - a constant source of
inspiration to poets. The poem opens
with a description of the Kavya
grove and the young Gopis of Vrindavana.
The Gopis naturally become exaspe-
ratingly pleased to find their dear
Kṛṣṇa and took an opportunity to
give vent to their pent-up feelings
of deep anguish and great
bitterness after indifference of
their once most beloved companion
and began to utter bitter reproaches
to the familiar scenes and objects
of the Vrinda groves. The Gopis'
lament begins with verse 3 and
extends up to verse 16. Their
reproaches are directed at first
to Mount Govardhana (3) to the creeper
(4 & 5), to the cloud (6-8), to the river
Yamuna (9), to the black bee (10),
to the animals in the forest like the deer
and peacock (11), to the mango tree
(12) and lastly to the Vrindavana
itself which for once the scene
of their confidential talks and
meandering walks. The wail of the
ladies who had loved Kṛṣṇa was

and pay paired at finishing the love
 of Gopis disregarded by his own
 compassion. But the poet, before
 his death, could this he did in his winning
 words of terms. He gave them the
 message of true and noble love
 which flatters becomes in spite of
 physical separation, firmly
 fixed and greatly elevated in
 intensity under such trying cir-
 cumstances. (19). After this Bhallava
 returned to Mathura where he gave
 to Kṛṣṇa a full and glowing de-
 scription of the noble station of
 the Vrajā Gopis and the deep agony
 of their heart here, as it was
 to be later in the future shown to them
 by his friend. This speech of
 Bhallava forms the main body
 of the poem and extends from
 21st to 82nd verse. The de-
 scription of Gopis caused on his
 mind who was deeply touched
 by this recital. (83) With this
 the poem comes to an end. The
 last two verses in Anustubh metre
 contain the name of the poet
 and the purpose for which the poem came
 to be written.

Merits and Demerits

This is, in brief, the contents of the poem from
 which the reader will obtain some idea
 of its excellent conception and charming
 description contained in the poem. The
 earlier attempts of the poet like Rupa
 Goswami and others are quite success-
 ful in depicting the true and noble
 station of the ladies of Vrindavana
 but the enterprise on the part of our
 author is no less successful and
 differs much in details from the
 previous attempts in the line. We
 feel confident that our author
 has achieved an eminent success
 in placing before the reader his
 own conception of true love and
 in describing the noble station of
 human heart when separated from
 one who is truly lovable. The
 message of Kṛṣṇa when addressed
 to Gopis in those simple words con-
 tains the philosophy, as it were,
 of Platonic love.

विमोहः शरीरः सखलु हृदयान्तरिकरणो-
 दृष्टमेव हेमः सदसदुपवीशानिबद्धः ।
 स च हेमा हेमाकर इति मनो धीरानिबद्धः ।
 स च हेमः शोभः परमपुरुषाद्यदितरः ॥

The manner of describing the
 inner feelings of these Gopis
 is truly poetic and is so suffused
 with the philosophy of true
 love that it is a rare

deeply paired at finding the love
 of all Gopis disregarded by his own
 compassion. But he almost performs
 his duty and this he did in no winning
 words of terms. He gave them then the
 message of true and noble love
 which flatters becomes in spite of
 physical separation, firmly
 fixed and greatly elevated in
 intensity under such trying cir-
 cumstances. (19). After this Shalhanu
 returned to Mathura where he gave
 to Krishna a full and glowing de-
 scription of the noble sentiments of
 the Vrajita Gopis and the deep agony
 of their heart here, as it was
 to cold indifference shown to them
 by his friend. This speech of
 Shalhanu forms the main body
 of this poem and extends from
 21st to 82nd verse. The de-
 scription of Gopis' condition had
 its own desired effect on Krishna's
 mind, who was deeply touched
 by this recital. (83) With this
 the poem comes to an end. The
 last two verses in Anustubh metre
 contain the name of the poet and
 state of composition and the
 purpose for which the poem came
 to be written.

Marils and Damsels

This is, in brief, the contents of the poem from
 which the reader will obtain some idea
 of the excellent conception and charming
 earlier attempts of the poet. Like Rupa
 Goswami and others are quite suc-
 cessful in depicting the true and noble
 emotion of the ladies of Vrindavana
 but the enterprise on the part of our
 author is no less successful and
 differs much in details from the
 previous attempts in this line. We
 feel confident that our author
 has achieved an eminent success
 in placing before his readers his
 own conception of true love and
 in describing the noble emotions of
 human heart when separated from
 one who is truly lovable. The
 message of Krishna when addressed
 to Gopi in those simple words con-
 tains the philosophy, as it were,
 of Platonic love.

विमोहः शरीरः सखलु हृदयान्तरिकरणो
 दृढप्रेमो हेमः सदसदुपवीशानिकषणः ।
 स च प्रेमा प्रेमान्तर इति मनो धीरानिन्दते ।
 स च प्रेमाः प्रेमाः परमपुरुषाद्यादिनितरः ॥

The manner of describing the
 inner feelings of these Gopis
 is truly poetic and so suffused
 with the feeling that it cannot
 but touch the heart of true

leave before their hair was shaved
 part of separation due to the scandalous
 part of maltreatment is received from
 the Moon and love at another time
 they administer very severe so-called
 to their old comrade of the Vrinda forest
 who now having attached to a devotee
 at once supreme and royal has been
 found wanting in the discharge of his noble
 duty towards his once very dear
 and devoted friends. The reason
 assigned by our poet for the Moon
 and Lord Cupid for their ill-
 treatment of their leader is truly
 poetic:—

मवद्गुरुः सत्त्वा दुःखमविशिखो न च हराति +
 पराभूतः सान्त्वा तव जगदमन्याक्रमिषु वा |
 तेन शमालश्चन्द्रस्तपति विरजे नः स्वमग्निनी
 द्विषन्मानी नो वारमासि विवशागच्छासि न विदुः
 (V. 31, p. 17)

A fine satire on the kingly life of
 Krishna is contained in the following
 verse—

न दुःखे वा स्याते वयमभिरामः सपदि यां
 न भूषणः पीयूषप्रजयि मुरलीरत्नमपि वा |
 इदानीं प्रासादे वससि भृगुमोयं जिगमिषुन्
 जनानन्दतां धेनुं परितवति दौवारिकगणः |
 (V. 49, p. 26)

How the mere mention of the name
 Madhava produces a delicious
 affect upon the agitated mind of
 the friend of Vrindavan has been
 very charmingly expressed in the
 following verse:

अते मातेऽप्यालमाः साखि! सम्पदितो माधव हति
 दृशेति दिशवादिशंश्च वक्ति वक्तिताः पद्मजदृष्टाः |
 यथो दृष्ट्वा वृजत्पिदमद्युधरं कोऽपि पृथिवितवनं
 रुषा प्रोचुरन्तान्ता वृजालवनयोगं कलयाति
 (V. 58, p. 31)

Krishna is, in fact, intraining being
 closed because in his absence
 the whole Vrinda appears to be
 engulfed in a darkness of
 calamity:—

नतमस्तस्याली विरहदहनावग्रहमुना
 तरेण काले नदी न च शिशिरगणे मृगाति मुदा
 वनाली चाली दाहरे विरहदावेन परुषा
 नृजं स्वर्गदा नोऽभिभवति विना वृषणजलदम्
 (V. 38)

6. The poem was published by Pandit Nrsimha
 Datta under the order of H. H. Mahārāja of
 Banar (1881). The manuscript is
 now in the collection of the
 only edition known is the one
 published by the

The verses quoted above will give an idea of our author's perfect and talented and will show that he is a poet & of real worth as a beautiful specimen of Sanskrit-kavya. But the beauty of the poem lies in the married life and there are occasional use of certain words which though grammatically correct are unusual and rare words. Only a few words of this type are mentioned below.

(i) इति श्रुत्वा गोपी प्रलापितमते पी-
 ध्वरिजनो (पुतो पीत् = नाशितवान्
 from 'लुप्' 'हिंसा माम्'.)

(ii) मनो मीनं दीनं प्रणय वडिशतवर्षविवशं
 वृषालुः प्रख्यातः शिवाति परिवाने शमपथे।
 (परिवाने = शुद्धे from 'को वै शोषणे'
 'को दित्वा' निष्ठातस्य नः। नृत्नय इति
 पालम्।)

(iii) मदारम्भो मोदं बलमसि परीणाम-
 निषमम्। (परीणामम् = परिणामम्)

(iv) इते वंसे कामः पुनरापि न चैस्ते
 सहचरीः (चैस्ते = पीडयति from
 'यानि' 'गतिशततन्मयोः')

(v) In spite of certain irregularities in the use and formation of certain words, the book as a whole is an interesting piece of composition and it will not I hope, fail to find a suitable place in the complete history of Dr. Kavya when it comes to be written in near future.

leave before their hearts could be
 pang of separation due to the scandal
 proper maltreatment is received from
 the Moon and loss at another time
 they administer very severe scoldings
 to their old companion of the Vrinda forest,
 who now having retreated to a place of
 at once supreme and royal has been
 found waiting in the discharge of his noble
 duty towards the once set of dear
 and devoted friends. The reason
 assigned by our poet to the Moon
 and Lord Kuchel for their ill-
 treatment of their ladies is truly
 poetic:—

मम हृदयः सत्त्वा नुनुम निशिरवो न उदरति +
 परभूतः सान्त्वा तव गगन नन्ध्यामनुषा +
 तव शमालश्चन्द्रस्तपति विरजे नः स्वमग्निनी
 द्विषन्मानी नो वारयति विनागगच्छति न विदुः॥
 (V. 31, p. 17)

A fine satire on the lonely life of
 Kṛṣṇa is contained in the following
 verse—

न नु-जेवा स्याते वयमभिसरामः सपदियां
 न भूषणः पीयूषप्रजायि मुरलीस्वानमपि वा |
 इदानीं आसादे वससि शृणुमो यं जिगमिषुन्
 जनानन्दता धेनुं परिभवति दौवारिकगणः॥
 (V. 49, p. 26)

How the mere mention of the name
 Madhava produces a serious
 effect upon the agitated mind of
 the lover of Vrindavana has been
 very characteristically expressed in the
 following verse:—

अते मातेऽप्यालयाः साखि सम्पदितो मायवहति
 दृष्टे दिश्वदिशंश्च चरितं चरिताः पद्मजदृष्टा |
 यथो दृष्ट्वा वृजत्पिन्दमधुकरं कोऽपि विलम्बने
 रुषा प्रोचुरन्ताना वृजालवणयोगं कलयाति॥
 (V. 58, p. 31)

Kṛṣṇa is, in fact, intraining
 closed because in his absence
 the whole Vrinda appears to be
 engulfed in a gloomy sort of
 calamity:—

नलभ्यस्वरयालं विरहदृष्टनावग्रहमुना
 तरेण बालिन्दी न च शिशिरगणे मृत्पति मुदा
 वनाली बाली दा हारि विरहदावेन परुषा
 नृजं सर्वं दा नोऽभिभवति विना वृजजलदम्॥
 (V. 38)

G. The poem was published by Pandit Nrsimha
 Datta under the order of H. H. Mahārāja of
 Banarash. The reference of the poem to the
 only collection known to me is

The verses quoted above will give an idea of our author's perfect command and will show that the poem is of real worth as a beautiful specimen of Sanskrit-kavya. But the beauty of the poem's life, being married life and there are occasional use of certain words which though grammatically correct are unusual and rare words of the nature. Only a few words of this type are mentioned below.

- (i) इति श्रुत्वा गोपी प्रलापितमनो पी -
 ह्वरिजनो (प्रतो पीत् = नाशितवान्
 from 'तुष्' 'हिंसायाम्'.)
- (ii) मनो मीनं दीनं पुण्यवडिशगन्धर्विवरं
 वृषालुः प्रन्यातः शिवाति परिवाणे शमपथे।
 (परिवाणे = शुद्धे from 'को वै शोषणे'
 'को दित्वा नि जातस्य नः। नृत्नव हते
 पालम्'.)
- (iii) यदारम्भो मोदं कलमसि परीणाम -
 निषमम्। (परीणामम् = परिणामम्)
- (iv) हते वंसे कामः पुनरापि च कैस्ते
 सहचरीः (कैस्ते = पीडयति from
 'याति' 'गतिशतनयोः')

(v) In spite of certain irregularities in the use and formation of certain words, the book as a whole is an interesting piece of composition and it will not I hope fail to find a suitable place in the complete history of Dr. Kavya when it comes to be written in near future.

leave before their hands

Kokila Samalasa by Venkatācarya.

There is another Kokila Samalasa by Venkatācarya, son of Keerānatācarya native of Navalpalka - North Arcot. The author later settled in Kumbha-konam. He was quite devoted to his father about whom he composed two works, Ayyakumāra Tātāśloka-sambhava and "Tātāśloka-sambhava prakāśikā".

The manuscript of the work is preserved in the T. M. S. S. M. Library,

स्थायी ग्राहक-योजना

अपने उन समस्त ग्राहकों से, जो बिहार-राष्ट्रभाषा-परिषद् द्वारा प्रकाशित ग्रन्थों के विक्रय एवं प्रसार में समय-समय पर अपना अमूल्य सहयोग देकर हमें अनुग्रहीत कर रहे हैं, पारस्परिक सहयोग की उत्तरोत्तर वृद्धि के लिए हम इस योजना को कार्यान्वित कर रहे हैं। इस योजना में सम्मिलित होने पर उन्हें २५% कमीशन दिया जायगा। अतः प्रत्येक हिन्दी-प्रेमी सज्जन और संस्था के संचालक से हमारा अनुरोध है कि वे 'स्थायी-ग्राहक-योजना' संबंधी इन नियमों को आद्योपान्त अवश्य पढ़ जायें एवं इसमें अपना पूर्ण सहयोग देकर लाभ उठावें।

स्थायी ग्राहक-योजना के नियम

१. स्थायी ग्राहक को परिषद् द्वारा प्रकाशित प्रत्येक पुस्तक पर २५% कमीशन दिया जायगा। ग्राहक होने की तिथि से प्रकाशित प्रत्येक पुस्तक की कम-से-कम एक प्रति खरीदना अनिवार्य होगा। डाक-खर्च या रेल-भाड़ा अलग से ग्राहकों को देना होगा।
२. परिषद् का वर्षारम्भ १ अप्रैल से होता है। उस साल की प्रकाशित पुस्तकें साल-भर में किसी समय मँगा लेनी होंगी।
३. प्रत्येक ग्रन्थ के प्रकाशन के पूर्व स्थायी ग्राहकों को सूचना दी जायगी।
४. प्रत्येक स्थायी ग्राहक का प्रवेश-शुल्क पाँच रुपया होगा, जो लौटाया नहीं जायगा।

Kokila Saundarya by Venkatācārya.

There is another Kokila Saundarya by Venkatācārya, son of Kuntāvatācārya native of Navalpakkā - North Arcot. The author later settled in Kumbha-konam. He was quite devoted to his father about whom he composed two works, Ayyakumāra Tātāśikha-saṅkhaṇḍa and "Tātāśikha-saṅkhaṇḍa prakāśikā".

The manuscript of a work is preserved in the T. M. S. M. Library, Tanjore. The Tanjore Catalogue No. 10166B. It was also published 3862D in the Tanjore Saraswati Mahal Library Series along with the commentary of Mādhava-piṭrācārya who also belonged to the same family as the author.

Critical Appreciation: -

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- + 22. Subhagasandesa of Narayana. J. R. A. S, 1884 pp 449 (Note: I have seen this issue but there is only the name of this book)
- + 23. Hansaduta of Raghunathadas. Bangiya Sahitya Parishad Paricaya. D. C. Sen pp 850

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20. Sukasandesa of Rangacharya. It is not known if he is identical with Mayursandesa. Catalogue of Skt MSS in Masore & Coorg.
21. Sidhaduta. Avdhutaram. A report of research of Sanskrit MSS Kathwate. No 596
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12. Manoduta Kavya-H. H. Mahapatra of Kashi Library, Varanasi.
13. Manoduta of Taina Granthavali. Jain Swetambar conference, Benares.
14. Mayurasandeha of Harascharya. Adyar Library, Madras.
15. Meghaduta of Manjivikrama. Jain Swetambar Granthavali Series. Kutt. P. 258.
16. Meghaduta Sansaya Isha of Meghviya. Ananda Granthavali Series. No. 24.
17. Rathnaduta.
18. Vitarasandeha of Lakshman Suri. Parmanandaprasad Press, Tanjore.
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1. Kavyamala *with* Guccha
 2. Kavya Saigraha, *four* 1884.

List of the Dūta-kāvya and where they are available —

1. Indudūtān of Vinayavijayagani
— Kāvya-mālā, 14th Guccha pp 40-60.
131 verses
- ✓ 2. Uddhavaadūtān of Mādhavaśarīra
141 verses. 'Sanskrit Anthology' by
Haeblerlin pp. 348 ff; also Kāvya-
Kalāpa published by Hanīśā
Hirāchand (Bombay 1884)
pp. 59 ff. also Kāvya Saigraha
(vol. 1) J. Vidyasāgara Cal. 1888
pp. 531-595.
- ✓ 3. Uddhavaśandēśa — attributed to
Rūpagovardana 138 verses.
Sanskrit Anthology by Haeblerlin
also Kāvya Saigraha edited by
J. Vidyasāgara. (Cal) vol. 1
(iii) pp. 215-275; also Kāvya Sai-
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Chandra Basak. Cal (1874)
p. 120.
4. Kīvadūtān of Rāmagopāla
A. Ms. in the Sanskrit Sāhitya
Parīśad. Cal. 104 verses.
5. Kokilasandēśa of Maddanda
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Madras.
6. Kokila Sandēśa of Nrsimha.
A. P. Pratikāśa Library, Madras.
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7. Kokilasandesa. Burnell. — Asiatic
first Index 1871 Str. Mss. in Ind.
Palace Library, Tanjore. p. 157.

8. Catrasandesa. Burnell
Op. Chil. p. 158.

9. Candraduta of Kṛṣṇacandra
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10. Candraduta of Jambūkavi
23 verses in Māli — A Third
Report of Operations in search
of Skt. Mss. Bombay Circle
(Petersen April 1884—March
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Mss. during the year 1884—
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12. Catrasandesa 141 verses
J. R. A. S. 1884, p. 451

13. Cetoduta. 129 verses
Atmānandagranthavali —
Vol. 2 Series No 25. Published
at Bhavnagar by
Vallabhdāsa Trilokyaśāstrī
Gautami, Secretary, Jain
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14. Jain Meghaduta of Maru-
tunga of Āṇcalagaccha
4, Cantos — 58, 49, 55, 42
Sri Jain Atmānanda Granthavali
Vol. 2, Bhavnagar
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15. Tulasi dūta by Vaidya ātma
Bhattacharya in 1706 S. E.
54 verses. H. M. S. in the library of
the Government of Calcutta.

16. Nandī dūta of Vitrāmatavi
12 verses. Kāvyamālā
2nd piece.

17. Pāṭāṅka dūta of K. r. r. r.
Sārvabhaṇa. Kāvyakalpa
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also separately in Bengali
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After Megadūta the most
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18. Pavanadūta of Doyi. 103
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19. Pavanadūta of Sāṅg
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A. D. 101 verses. Kāvyā-
mālā 13th piece pp. 9-24.
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No 3. Hindi Taina Sahitya
Prasāra karyalaya, Bombay
 1914. It is not known if
 Paravadūta mentioned in
 List of Sanskrit works supposed
 to be rare in the Nepalese
 Libraries at Kathmandu
 No 6 is identical with any
 of the above works. No 188
 19) bearing in mind

20. Paravadūta of Bhaktānanda
 155 verses. 5211 ² or 5212
 1551 metre. Catalogue
 of Sanskrit MSS. in the
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 Vol. VII No. 3890.

✓ 21. Pikadūta 31 verses
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 A MS. in the private
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Charana Chaturvanta.

22. Bhaktidūta of Kalpān
sāda. An allegorical
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 Notice of Sanskrit-
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 p. 27.

23. Bruga sandes of Vāse
deva 192 verses
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 the Sanskrit MSS. of
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 Vol. XX No 11885. The
 same work under the title
 of H24-H21 is described in
J. R. A. S. 1884 p. 452.

24. Bhramaravadūta by Rudra
Nyaya Vāca-pāṇi The
 to name of the work is the
 same as that of Candra
dūta - No 188 of Candra
MSS. - H. P. S. at Skt.
 1883. No 188 of 1883

Vol. II p. 153. A Catalogue of the
 Skt. Mss. in the Library of the
 Highness the Maharaja of Bikaner
 — R.L. Mitra p. 229.
 It is not known if the work mentioned
 and by Oppert (in the list of
 Skt. Mss. in the Private Library
 of Southern India No 6104)
 is identical with the Sor 240 and
 a different work altogether.

25. Mandukya of Visvuddha. 101
 Vasanta lilaka metre
 Catalogue of Skt. Mss. in the
 India Office Library, London.
 Vol. VII. nos. 3897-3899. The
 Sanskrit Sahitya Parishad of
 Calcutta has a fragment of
 M.S. of the book. The M.S.
 data mentioned by R.L. Mitra
 in Notices of Sanskrit Mss. seem
 to be identical with the work
 of Visvuddha. This also like
 the latter appears, from the
 last verse quoted by Mitra
 to have been composed in
 Vasanta lilaka metre. But no
 scholar here does not give
 the name of the author & we
 are not sure whether the
 first verse contained the
 name as the first folio is
 missing.

26. Mandukya composed in
 814 V.S. by Trailanga
 Rajanatha. Kavyamala
13 in the whole pp. 84-130.

27. Mandukya of Ramavarma
 composed in 1211 V.S.
 in the rough two introductory
 verses in 20 feet 8 lines
 Bangiya Sahitya Parishad.
 Calcutta — Skt. M.S. No 1282

28. Mandukya - Kavya - Under
 the guide of daktara ad-
 in the Atman Jiva.
 composed of Sanskrit Mss.
 in the Kavyamala 1 couplet
 Library of H.H. Maharaja

7 Koshanid. - M. A. Stein - p. 10.
287. Introductory p. XXV.

✓ 29. Manduta; Jaina Granthamala
li (Jaina Svetambara
Conference, Bombay)
p. 332

30. Mayurasanda's of Ranga
carya. A Preliminary list
of Sanskrit & Pratih MSS. in
of Arya Library, Madras
p. 130.

31. Megaduta of Kalidasa.

32. Megaduta of Mantri Vikrama
Jaina Granthamala (Jaina
Svetambara Conference
Bombay) p. 332.

✓ 33. Meghaduta samasya
lekha of Meghavijaya.
Atmanand granthavalmala
Series No 24 - 1914
Bhavanagar

34. Rathagaduta Intro-
duction to Jaina Megaduta
p. 10.

✓ 35. Viprasanda's of Lakshmi
Suri The subject matter
of work is
described in Bhavanagar
Purana X 52. Published
from Tanjore Purana
Candraditya Press
1906.

36. Siladuta of Canitrasen
dargani 31 verses.
Sriyasovilasa Jaina
Granthamala 14, Lhavana
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p. 5. 2439 (A. 2. 1915)

37. Suktasandeha of Lat. midanta
Two parts. Pūrva-Sandeha &
Uttarasandeha having res.
respectively 74 & 89 verses.

38. Suka Sandeha of Kariṅgapalli Nambudiri
List of Sanskrit Mss. in the Private
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39. Suka Sandeha of Raigacharya
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30 above). Catalogue of Sanskrit
Mss. in Mysore & Coorg, Rice, No.
2250.

40. Siddhantakūta of Abadhūtarama
Report of a Search for Skt.
Mss. A.V. Kalluati, No. 596.

41. Subhaga Sandeha of Nārāyaṇa
130 verses. Subhaga is a Sūtakā
(?) messenger sent from
Cape Comarin to a city which
the author calls Vṛṣapuri, Pāṇi-
gavi, etc)

~~42~~ Haimavakūta of Rūpagoṣṭhī
→ J.R.A.S., 1884 p. 449.

✓ 42. Haimavakūta of Rūpagoṣṭhī
Verses in Sitchavini metre.
The no. of verses varies in different
editions & Mss. Thus Kāvya-
Sāṅgraha of Jivānanda gives
142 verses, Sanskrit
College Mss. 131 verses,
Kāvya-kalāpa of Hīrāchanda
142 verses & Basumatī
Press edition 101 verses.

Haimavakūta of Rūpagoṣṭhī
pp. 32-3 ff. Kāvya-kalāpa (I)

Hari Chand Hira Chand (Bombay) 1864
 pp. 35 ff; Kavya Sanigraha pt. II
 Bhuvana Chandra Basak (Cal. 1874)
 pp. 169 ff; Kavya Sanigraha (vol. I)
 — Jivānanda Vidya Sagara, Cal.
 1888, pp. 441-507; also separately
 in Bengali Characters with a Bengali
 translation (Basumat Steam
 Machine Press, Calcutta).

43. Hanisa Sandesag the famous
 scholar and well known ācārya
 of the Śrī Vaiṣṇava Vāikāṭṭha known
 also as Vedānta Desika or Ve-
 chānta cārya. He flourished
 the 14th Cen. It (the Sandesā) con-
 sists of two āśvāsas of 60 and
 50 verses respectively.

Text and Commentary pub-
 lished by Govt. Oriental
 Library, Mysore, 1913. Edi-
 tion with Commentary of Raṅgarāja
 cārya & English translation &
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 & G. K. Asturi Raṅga Aṅgan.

44. Hanisa Sandesā of Bhāṭṭa Vāmana
 A Descriptive Catalogue of the
 Sanskrit MSS. in the Govt.
 Oriental Library, Madras,
 vol. XX, no 11912.

45. Hanisa Sandesā. It is a
 philosophical piece, con-
 sisting of 110 verses.
 J. R. A. S. 1884, p. 450.

46. Hanivadita of Raghunatha
 dāsa. Vaiṅga Sahitya
 Parichaya — D. C. Sen,
 p. 850.

47. Hradayacūṭa of Bhāṭṭa
 Hanikara. It consists of
 verses in Vasantolaka
 metre. — Handwritten
 Verzeichnisse der Kōling-
 nischen Bibliothek — Weber
 1, no 511

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2. Study of Ancient
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3. Karpuramand
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4. Indian Society
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Kolkata, I. H. Q. V, 1929.
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5. Swapna Nataka of
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6. Shradhah & Bhakti
in Vedic Literature.
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7. Study of Ancient
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the minds of the people that there could not be the
 question of the cessation of the ^{old} ~~buta~~ ^{buta} ~~kavya~~ ^{kavya} activity. Their
 popular appeal continued to persist. The poets had
 to cater to it - and they did ^{it} in their own language.
 So the ~~buta~~ ^{buta} ~~kavya~~ ^{kavya} activity did not suffer a set-
 back in the country - and what happened
 was the change in the vehicle of expression.
 What ~~forms~~ formally used to be written in
 Sanskrit came to be written in ~~the~~ different
 languages - and dialects. In this way there
 was no decay of the ~~buta~~ ^{buta} ~~kavya~~ ^{kavya} literature.
^{such} But so far as ~~buta~~ ^{buta} ~~kavya~~ ^{kavya} literature in Sanskrit
 was concerned, stagnation was slowly visible.
^{Gradually} the number of ~~buta~~ ^{buta} ~~kavyas~~ ^{kavyas} written
 in Sanskrit began to fall till ~~the~~ time ~~came~~
 when there remained only a trickle. Buta
 Kavyas in Sanskrit are composed even
 now in India but their number is few and
 far between. Occasionally a Pandit
 here or there brings out a small
 poem containing a few scores of ~~glohas~~
 to give ~~self~~ expression to his ~~practical~~
~~ability~~ (to satisfy his innate desire
 to compose verses in Sanskrit) or to
 show off his ability to compose
 verses in Sanskrit. ~~There is practically~~
~~little or no merit in it.~~ The
 tradition so far as ~~buta~~ ^{buta} ~~kavyas~~ ^{kavyas} composed
 in Sanskrit is concerned, ~~stands~~ ^{have} broken
 and no amount of occasional or
 casual efforts of a coterie of
 scholars of Sanskrit can ~~reverse~~
 it.

